FOR THE U.N.

thur Larson

rday Review

APRIL 28, 1962 / 25¢

RECORDINGS

Alexei Gomon, of the Ukrainian Dance Company, which opened its first American tour at the Metropolitan Opera House this week

(See Recordings)

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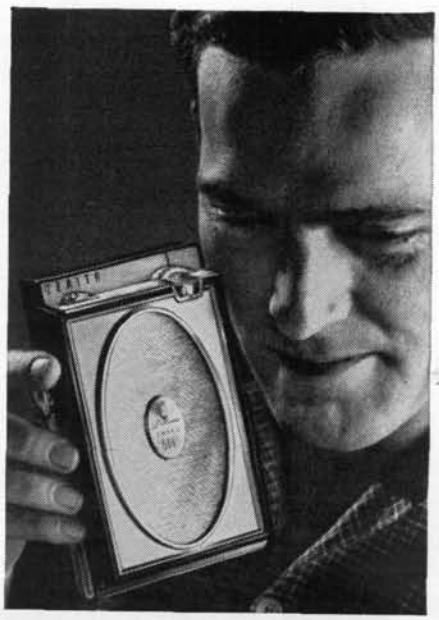

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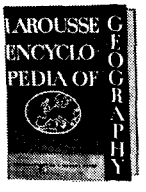

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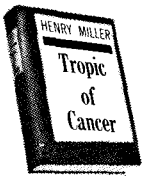

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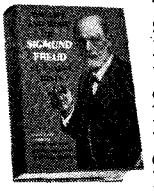

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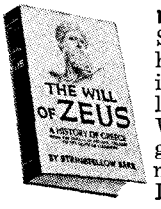

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Editor at Large

As someone else has remarked, there's a lot to be said for a book you *can* put down. This was brought home to me with special force last night as I was sampling a new volume improbably titled "Lancelot Cheats."

It is a small book (there's a lot to be said for that, too) composed of short pieces by one of the most original minds I have recently encountered. Ostensibly, the articles all have something to do with sports, since the author, Doc Greene, is a newspaper sports columnist.

Actually, though, the sporting angle is often merely a jumping-off place. Take the title piece as an example: it is the highly moral tale of a Siamese fighting fish who dishonored his knightly name by a sneak attack. In the hands of Doc Greene, the bare account of a distinctly peculiar amusement becomes something reminiscent of Don Quixote with a touch of Damon Runyon.

At the other extreme is a story called *Dies a Crapshooter*, also about a cheater, but a human one this time. In all honesty, it is one of the most chilling and effective pieces I have ever read.

There are 50 articles in "Lancelot Cheats," and I highly recommend every one of them. What I don't recommend is that they be read at one sitting. Doc Greene's prose is too highly seasoned, his interests are too wide-ranging, for a reader to be able to appreciate the true scope of his talent in a single gulp.

Try, instead, reading one a day. The effect on you will, I think, be a considerable improvement on vitamins.

L. L. Day
EDITOR-AT-LARGE

"Lancelot Cheats" ($3.95), by Doc Greene, is published by Doubleday & Company, Inc., 575 Madison Avenue, New York 22, N.Y. Copies are available from your local bookseller or from any of the 30 Doubleday Book Shops, one of which is located at 19190 Livernois Avenue, Detroit 21, Michigan.

Saturday Review

APRIL 28, 1962

Cover Photo: Hurok Attractions, Inc.

SR/IDEAS

11 Road Map for the U.N., by Arthur Larson
14 Nephelococcygia: An Editorial
21 Workshops for Writers

SR/RECORDINGS

43 Theatres for Tomorrow, by Leon G. Shiman
46 Dancers from the Ukraine, by Ralph Parker
47 Cause and Effect in Russian Music, by Victor Seroff

SR/DEPARTMENTS

5 Trade Winds, by John G. Fuller
8 Phoenix Nest, by Martin Levin
9 Offhand, by Niccolo Tucci
15 Letters to the Editor
17 Literary Crypt
32 Manner of Speaking, by John Ciardi
33 The Fine Arts, by Katharine Kuh
35 TV and Radio, by Robert Lewis Shayon
35 Literary I.Q.
36 Chess Corner, by Al Horowitz
37 *SR* Goes to the Movies, by Hollis Alpert
38 Broadway Postscript, by Henry Hewes
41 Music to My Ears, by Irving Kolodin

SR/BOOKS

16 Literary Horizons: Granville Hicks reviews "Patriotic Gore," by Edmund Wilson
17 The Hard Way to Peace, by Amitai Etzioni
18 The Favourite, by Françoise Mallet-Joris
19 A Simple Honorable Man, by Conrad Richter. The Novice, by Giovanni Arpino
20 Criminal Record
27 Russia in My Life, by Thomas P. Whitney
28 The Man from Missouri, by Alfred Steinberg
30 Books for Young People

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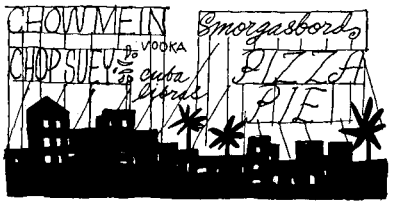
TRADE Winds

THE AGE OF MATERIALISM seems to be more evident than ever. According to the intelligence steered our way by Jerry Warwin of Rochester, New York, the Rochester *Democrat and Chronicle* recently listed in its television section a televised discussion of "Juno and the Paycheck."

WHAT'S MORE, we may be getting deeper and deeper into the Age of Cynicism. C. T. Robinson, of Weston, Connecticut, noted the following display blazing on the marquee of his local movie emporium: HIGHLY RECOMMENDED—LOSS OF INNOCENCE.

THERE IS HARDLY anyone who will dispute that we are at the height of the Age of Garishness. One Los Angeles boulevard, described by a visitor as "the



place where neon goes when it dies," was defended by a resident who claimed that it was actually as American as pizza pie.

WHILE WE'RE ON the subject of the West Coast, we have now been given permission to disclose the carefully hidden identity of our secret Hollywood correspondent. His first name is Max, but his last is not Shulman, Ehrlich, Eastman, or Miller. It happens to be Max Wilk, whose proposed gravestone inscription, "Let no man rewrite my epitaph," has given aid and comfort to many Hollywood writers. He is just now reveling in the reception being granted his new novel "Rich Is Better," a recent Macmillan entry, the title of which is derived from Joe E. Lewis's quip, "I've been rich, and I've been poor, and believe me, rich is better."

Like any well-bred author, Max has been quietly poking his head into bookstores to see just where and how his book is displayed—and whether the pile is going down or not. Occasionally, he has the nerve to reveal his identity to the bookseller, and has enjoyed a pleasant chat in doing so.

However, in one bookstore in the hallowed academic atmosphere of Harvard Square, he ran into a professional bookseller who stared at him when he asked if the store stocked the book.

The bookseller asked if it were philosophy, and Max explained that it wasn't, although it did have a few trenchant comments on the state of the modern businessman.

"Ah," said the bookseller, "then it must be economics."

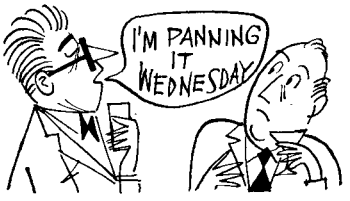
Max finally explained that it was a novel.

"I'm awfully sorry," the Harvard bookseller said. "This is Cambridge, you know. If it's not by Henry James, I'm afraid we shan't stock it."

BUT MR. WILK IS not the only one who is having classification trouble. Doubleday's new travel book by Robert S. Kane, titled "Guidebook for Lovers of Latin America," was found on the shelf of a Philadelphia book shop in the space reserved for books on sex and marriage, according to a note from Joseph Collingwood of that area.

THE BOOK WORLD, like every other categorical world, is full of shocks and surprises. One well-known New York publisher urgently requested an equally well-known New York book reviewer to give as much consideration as possible to including one of the publisher's new novels among the books to be reviewed.

At a literary cocktail party soon after that, the critic pulled the publisher aside and said: "Do you recall that



novel you wanted to make sure I didn't overlook? On the strength of your high recommendation I'm reviewing it Wednesday."

The publisher beamed.

"But," the critic continued, "I think it's just dreadful."

ANY BOOKSTORE that has included among its browsers such readers as Ralph Waldo Emerson, John Drew, Lillian Russell, Charles Dickens, and Ulysses S. Grant is something special on the American scene. Brentano's and its fifteen branches make up such an organization, and when the news of Crowell-Collier's acquisition of Brentano's was announced, we immediately got in touch with Leonard Schwartz,

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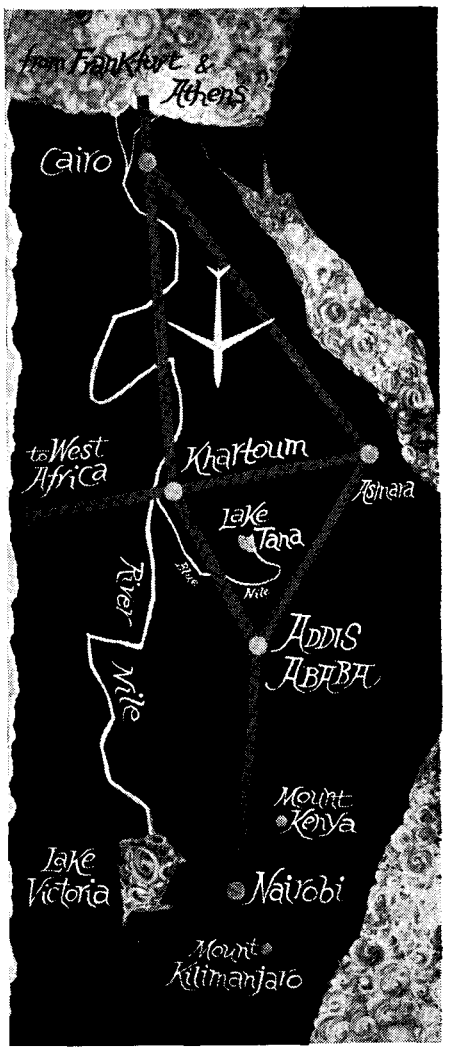

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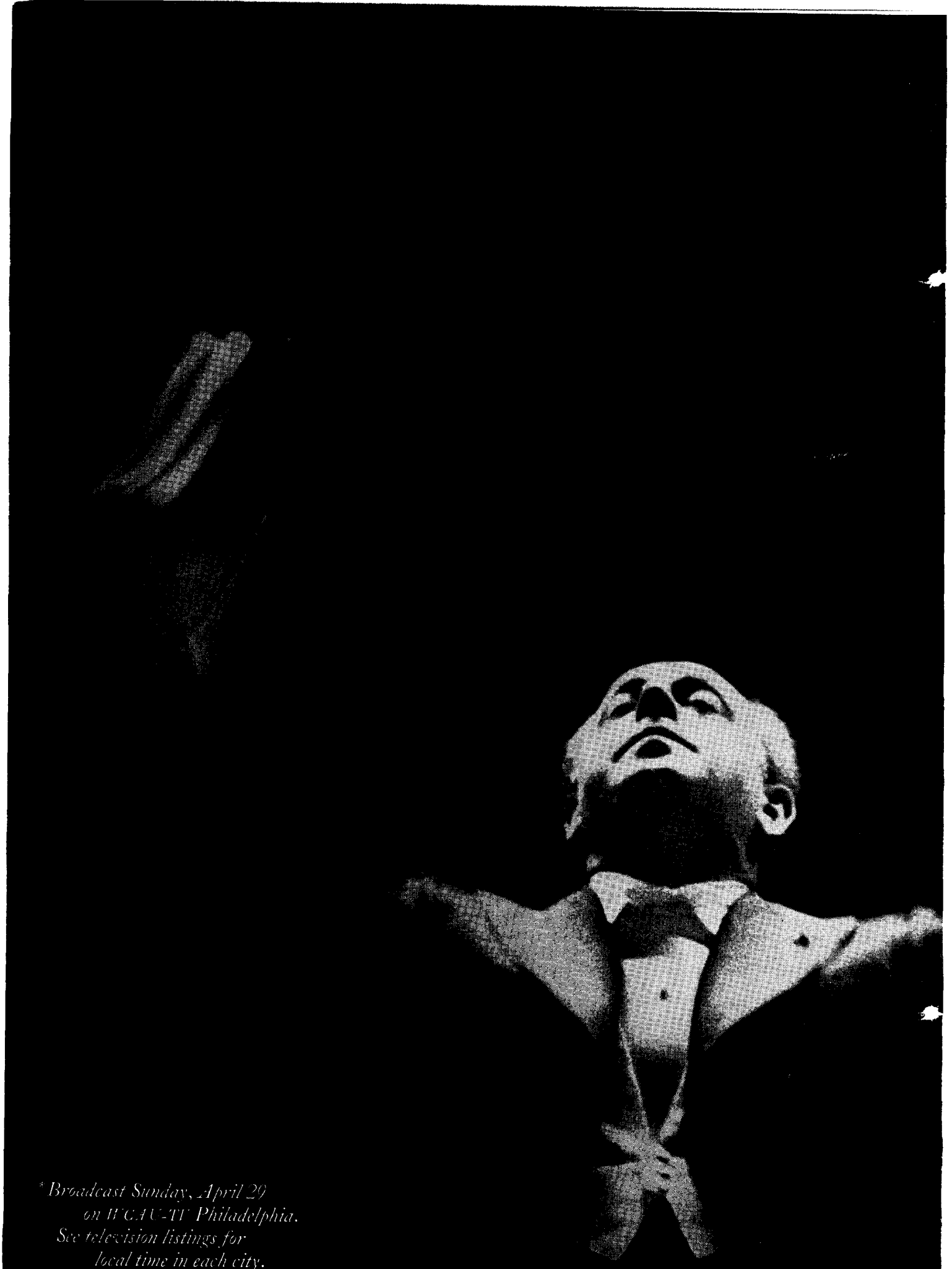

* *Broadcast Sunday, April 29 on WCAU-TV Philadelphia. See television listings for local time in each city.*

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Overture!

On Thursday evening, May 3, viewers of WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago and KMOX-TV St. Louis* will witness a gala premiere...when "The International Hour" presents Eugene Ormandy and the world-renowned Philadelphia Orchestra in a program devoted to the music of MacDowell, Copland, Sousa, Bernstein and other major American composers. Produced on tape by CBS Owned WCAU-TV in Philadelphia, this hour-long concert will also feature two distinguished American soloists: pianist John Browning and baritone William Warfield, performing at Philadelphia's Academy of Music.

It is only the beginning! In subsequent weeks, "The International Hour" will bring local audiences fine music and dance programs produced by broadcasters in Argentina, Mexico, Canada, Australia, Italy, Japan, Great Britain, Yugoslavia and Ireland—forming the second International Program Exchange, the series inaugurated by the five CBS Owned television stations last summer. (In the Exchange, participating foreign broadcasters will receive "Eugene Ormandy's Sound of America.")

This cultural interchange, a friendly overture designed to strike a note of international understanding resounding far beyond time of broadcast, is symptomatic of the dedication and showmanship which have made the five CBS Owned television stations leaders in their local communities.

CBS TELEVISION STATIONS
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the executive vice president of the chain.

"For some reason," Mr. Schwartz told us, "a lot of people seem to think we're terribly upset about the merger. Actually, everybody here at Brentano's is very happy about it. Crowell-Collier is a top firm, and we expect very cordial relations."

Mr. Schwartz, who has been with Brentano's since 1937, went on to explain that the formal sale has not yet taken place, but that the agreement for the sale was reached at a quiet and pleasant conference at the Crowell-Collier offices. Everybody used his own fountain pen to sign the agreements in the half-hour ceremony, which included lawyers and executives of both firms.

"It was a very painless and pleasant get-together," Mr. Schwartz said. "We all feel strongly that the benefits are going in both directions."

PARONOMASIA is not a word to be tossed around lightly, but actually all it means is an old-fashioned pun. Henry Malone, professor of history at Georgia State College, corroborates the feeling of most professional punsters that a loud groan and the label of "horrible" is all that you can ask. He claims he gets the loudest groans from the story of a missionary who was seized by cannibals, tied to a post, and jabbed with daggers so that the savages could drink his blood. After a week, he told the chief: "Look—I'm tired of being stuck for the drinks."

AND ANOTHER paronomasia from Samuel Livingston, of Chicago, could certainly qualify for the loud groan department. There's a legend that whenever Bach worked on his composing away from home at his studio, he would develop an enormous appetite. He finally tired of walking all the way home for his lunch, and packed it every day to take it with him to the studio. From that time on, gentle reader, it became known as a Bach's lunch.

—John G. Fuller.

Solution of Last Week's Kingsley Double-Crostic (No. 1464)

M. M. CAPLIN:
(A PERSONAL) LETTER TO TAXPAYERS

(Opening paragraph of Fed. Income Tax Form 1040; suggested by Mrs. Lou Du Bosch)

Oliver Wendell Holmes, one of our Nation's greatest judges, once wrote: "Taxes are what we pay for civilized society." Later, in saying he liked to pay taxes, he did not mention whether his enthusiasm included the filling out of tax forms.

The Long and Short of It

Edited by Martin Levin

L'ENVOI, 1962

When Earth's last bargain is paid for, and the baskets are rusted and bent;
When the oldest neons have faded, and the youngest ad writers repent,
We shall rest, and, faith, we shall need it—stop shopping an eon or two,
Till the Demon of Advertising shall tempt us to buying anew.

And those who save stamps shall be happy: double on manna each day;
And coupons in boxes of Stardust for trips to the Milky Way.
They shall find real saints to shop with—Magdalene, Peter, and Paul;
They shall tangle wire baskets with angels and never be tired at all.

And only the Demon shall see us as we load up our baskets with stuff;
And no one shall ask for money, though we know we've bought more than enough.
But each for the joy of shopping, lured on by a Special, Three Star,
Shall buy the Thing that's not needed, to get stamps for the Things that Are.

—Arthur L. Stebbins.

• • •

MEMO TO THE AUTHOR OF MY OBITUARY

MAN, I once heard someone say, is the only animal that knows he is going to die. (And *there* is a depressing thought.) This knowledge, implanted in the genes of our brain cells when we were just babies, causes us to act in strange ways. We tend to get ready for the Big Day. We buy cemetery lots, great chunks of Vermont marble, life insurance, and other odd things that your average animal wouldn't take if you handed them to him. (If you handed a dog an insurance policy he would grab it between his teeth and shake it, or rip it into a thousand pieces, with the word "whereas" on every single piece. A dog has no use for an insurance policy—or so he thinks.)

I am doubly blessed, I think, having been born a man instead of a dog. I not only know that I am going to die, but I know *how* I am going to die. I am going to die on a sidewalk, just after a small boy on a bicycle has come zipping around the corner and run smack into me. I just *know* this.

Whenever I sense that a boy on a bike may be coming around the corner, I either lean up flat against the nearest building and take in a deep breath, or turn and run in the other direction. It is getting harder and harder to make my way through the shopping areas, and get all my little errands done, but since I know what's waiting for me, what's the use taking silly chances?

Why do boys want to ride their bikes on sidewalks instead of in the streets? It would require the wisdom of Solomon to answer. You might as well ask what makes the grass grow tall, or why that evenin' sun goes down. One thing I do know is that they are all out to frighten older people out of their wits. Many of them belong to what they call "gangs," and I can just hear them sitting around their clubhouses at night, oiling their spokes and brushing their raccoon tails and bragging to each other about how many miles they rode that day, and how many grown-ups they terrorized. A lot of them, no doubt, are trying to show off in front of girls. There was a boy in my home town who used to ride around our block, always on the sidewalk, showing off in front of my sisters. At one corner, he would take a short cut on a dirt path crossing a vacant lot. My sisters adored him so much that they used to run out to the path and pick up the dust of his bicycle tracks, wrap it in pieces of paper, and tuck it into some cracks in the walls of the old Methodist Church, next door. (Young girls do some pretty dreadful things, come to think of it.) Years later, when the Methodists built a brick church, that old one, a huge wooden structure, was moved five blocks away and sawed in half. Then two large white houses were made out of it. My Aunt Floss lived in one of those houses, and there she sits to this day, with bicycle tracks in her walls.

If I were the chief of police, I would take every last bicycle away from the city's hoodlums, and when I got a big pile of confiscated bikes out back of

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the police station I would set fire to them, and melt them. This could become a regular event. You could have a kind of annual, municipal *Beichburnischnacht,* with guest speakers, community singing, paper hats for everybody, and refreshment stands set up by the Lions and the Junior Chamber. People would come from miles around.

If I know me, though, I would get so excited I'd probably stand too close to the fire, and a big spark would land on my head and set my hair on fire. I have always been just about as afraid of having my hair burned off as I have of being struck down by a bicycle.

—HAYES B. JACOBS.

• • •

THE GIRAFFE

AT ONE time people called the giraffe the camelopard because they thought it was part camel, part leopard. Isn't it?

I hate to say this, but I don't think giraffes are good for anything. You never see a pocketbook or a pair of ladies' shoes or a bedspread made of giraffe. Steaks and chops are out and even glue. They lend nothing to conversation ("He's as strong as an ——. Tricky as a ——. Cute as a —— in a rug.")

Nobody has ever trained a giraffe to do anything but this doesn't mean that it's impossible. Besides, if you taught a giraffe to ride a bicycle the chances are that the audience would stare at *you.*

The neck is long so that he can reach the leaves on tall trees. This is Adapting to Environment. The leaves on short trees taste the same to me but I don't have to fit in with all of Darwin's theories.

The big G has no vocal cords—which may be a plus. Considering the rest of him it's probably another minus.

His mating habits are just that.

Baby giraffes are called "cunning" by ladies who call baby anythings "cunning."

There aren't many giraffes left. There would be more but they have a great many natural enemies.

Who hasn't? —HENRY MORGAN.

• • •

INCOME TAX BLUES

News item: *Congress has passed a bill to give every taxpayer a number that will enable the Treasury to check tax returns with electronic equipment.*

Tell me not in mournful numbers
Life is but an empty dream.
For the soul no longer slumbers
as 1040 gets the beam.

—CHARLES SCHAEFFER.

Offhand

THE TRUTH ABOUT THE TRUTH: The Truth is not just a commodity that you can pocket and give further or refuse to give further according to your whims and convenience. Neither is it a knife that you can use in self-defense or another's offense. There is no handle to that knife: it is all knife, and the hand holding it soon bleeds from this belief in handles to the Truth. And not even a lantern it is, which you can use to detect others while protecting your eyesight, for it sheds like the sun, stands higher than the sun.

When we talk about the Truth, we imagine ourselves big enough to possess it like gods. And because we exhibit this passion, we overlook (and others with us) minor truths within our reach that we don't want to tell or even to admit silently. We are so proud, so pure, that we will settle only for the Rule of the Universe, not of our temper or bad habits, close at hand. This has always been true of the Truth-seekers, who forget: what is new in philosophy is not philosophy, but the philosopher, who is twenty or thirty, while philosophy is ageless and always very much the same. Knowledge may not all be of a practical nature, namely morals, but in a way it is, because from our conception of the Universe descends what we will do, or at what price we will give up or be content to keep our lives: which is always a practical decision.

✓ ✓ ✓

PEOPLE ARE RIGHT when they laugh at philosophers; their acting falsely in smaller matters is exactly like retiring in palaces and chasing away beggars to be able to Think of the Poor.

But also the philosophers are right when they resent this kind of reasoning, because if the Big Truth is not the whole truth, neither is the small truth, and in the contemplation of the Truth they find so many things that exempt them from caring for small things, because everyday life seems unimportant. Which is also confirmed by the existence of death. And even though we find this reasoning ridiculous, we do not dare laugh too loudly, lest we are made ridiculous by the appearance of death which destroys our endeavors and leaves us crying like damn fools. —NICCOLO TUCCI.

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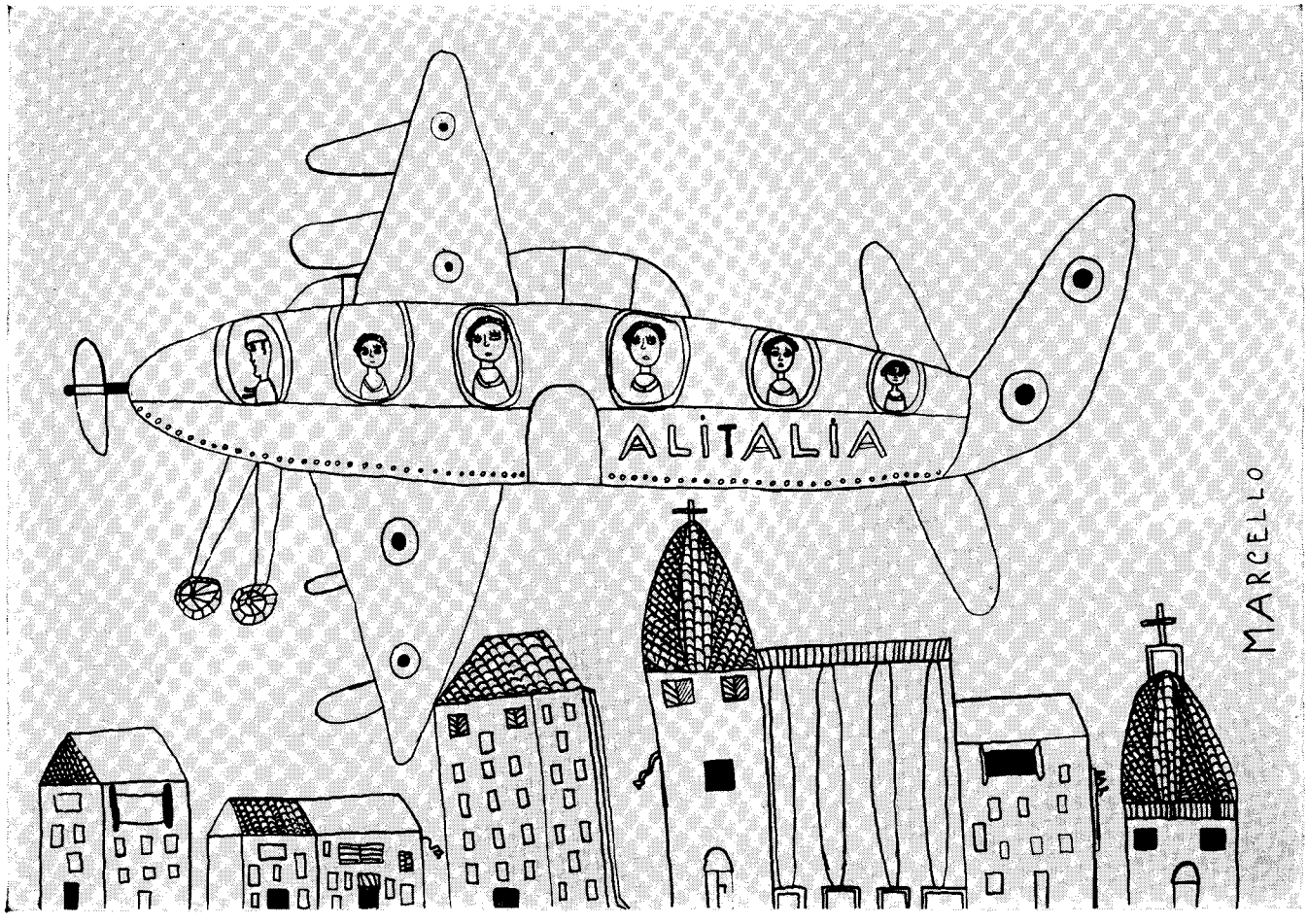

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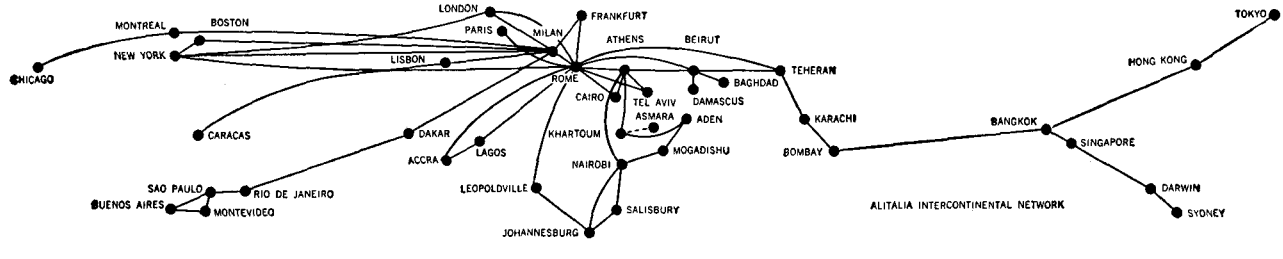

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Saturday Review

APRIL 28, 1962

Road Map For the U.N.

Earlier this year the editors of Saturday Review devoted a substantial portion of one issue to a study of the United Nations organization in the context of crises it faced in the Middle East, the Congo, and Goa. In that issue Arthur Larson, director of the World Rule of Law Center at Duke University, examined the U.N.'s crisis of confidence, with particular reference to the financial emergency and President Kennedy's proposal that the United States purchase $100 million of the U.N. bond issue. In the article on this and the following pages, Mr. Larson returns to the subject of the U.N.'s current difficulties, suggests why those difficulties may ultimately strengthen rather than weaken the organization, and proposes some guides to action for the months ahead.

By ARTHUR LARSON

THE TIME of troubles through which the United Nations is now passing may prove to be its period of greatest accession of maturity and effectiveness.

During the recent past the United Nations has been beset by a staggering series of attacks, misfortunes, and crises. The Congo operation has brought simultaneous onslaughts by the Communist bloc and by self-styled anti-Communist spokesmen. The financial crisis has become acute. Of the three principal peace-keeping organs of the U.N., each has its particular kind of trouble. The Security Council is plagued by the veto. The Secretary-General's office has suffered the catastrophe of Hammarskjold's death, attack and boycott by the Communist countries, and continued Soviet insistence on replacement of the office by a "troika." The General Assembly has had a rapid enlargement in its membership, giving rise to charges of irresponsibility.

But with intelligent planning and a confident sense of direction, every one of these apparent sources of trouble can be converted into a significant source of increased strength.

One may recall the metaphor used by Falstaff, which was that of the "camomile, the more it is trodden on the faster it grows . . ."

The essence of the U.N.'s problem can be simply stated: the peace-keeping machinery of the U.N. was designed to function in a world of Great Power accord. The Security Council, complete with veto, was to be the action body dealing with threats to the peace, backed by standing armed forces placed at the U.N.'s disposal by specific agreements of member nations. Within two years the Cold War had set in. With amazing resilience, the U.N., without Charter amendment, has evolved into an organization designed to deal with threats to the peace even in this changed world of Cold War and rapid emergence of dozens of colonies into nation states. The major features of this transformation of the U.N. are the emergence of the General Assembly as a body that not only recommends but acts, the growth of the Secretary-General into an operating executive and not merely a routine administrator, and the creation of various kinds of armed forces (in ways not specifically described in the Charter) by both the Security Council and the General Assembly. What is now happening is that this process of evolution is being markedly accelerated by the necessity of responding to a rapid-fire series of crises.

Let us look at the five principal problems now facing the U.N. and try out on them the main theme stated at the outset.

1. THE GENERAL ASSEMBLY'S ENLARGED MEMBERSHIP: Many people have jumped to the conclusion that the enlarged General Assembly membership will be a source of weakness. On the contrary, it may prove to be a source of strength. There is a parallel here to the history of popular voting within democratic countries. Just as people now argue that it is illogical for a small country in Central Africa to cast the same vote as the United States, so for many years it was argued that the propertyless or uneducated individual should not have the same vote as the educated man of property. Jefferson and Adams argued this point for most of their lives in their correspondence.

What happened was this: The fact that the vast non-elite majorities were given the vote meant that they became loyal to democratic government and sought the improvement of their lot through electoral rather than through revolutionary

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means. We now see the counterpart of this phenomenon on the international scene. The fact that the smaller nations have the same standing as the larger nations is making them fiercely loyal to the United Nations. They are beginning to realize that it is their membership in the United Nations that is their real badge of national integrity. Because of the United Nations, representatives of the smallest country can express their views on the floor of the General Assembly and in committees, can see their arguments duly reported in the pages of the United Nations publications, and can cast the same vote as representatives of any other state. By contrast, if the small nations were relegated to an insignificant vote and status, it is conceivable that they would lose interest in the organization and channel their efforts in less desirable directions. As it is, any attack on the United Nations is resented by the newer countries, as Khrushchev found to his sorrow during his shoe-pounding visit to the United Nations. Anyone who kicks the United Nations kicks the smaller countries. This fact makes it almost unthinkable that any major nation would pull out of the U.N., even under severe provocation. Such an action would bring down upon it the implacable wrath of the dozens of newer countries to which the United Nations is indispensable as a provider of status.

As to the charge that the enlargement of the membership has made the General Assembly ineffective, the record of the past session provides an eloquent answer. In that session, the General Assembly put U Thant in office, met the China issue in forthright fashion, dealt with the financial crisis with a three-part plan including the bond issue, endorsed three major United States proposals—the U.N. decade of development, a new start in U.N. cooperation in outer space, and a new $100 million world food program; reaffirmed its actions on Korea, Hungary, and Tibet; endorsed the United States plea for the renewal of talks in Geneva on a controlled nuclear test ban; and passed at least sixty other substantial resolutions on political, trusteeship, economic, social, financial, and legal matters.

2. THE ATTACK ON THE SECRETARY-GENERAL'S OFFICE: Worries about the weakening of the office stem from the tragic death of Dag Hammarskjold, the relentless attack on him and his office by the Communist countries, and the continued insistence of the Soviet Union that a "troika" replace the Secretary-General. However, out of this set of potential causes of weakness have emerged corresponding new evidences of strength. It has been proved that a single Secretary-General can be appointed in the teeth of the demand for the "troika." It has been demonstrated by the overwhelming Assembly vote in favor of Hammarskjold at the height of the Soviet attack that neither the Secretary-General nor the General Assembly can be cowed by this kind of bullying. Moreover, the record of vigorous actions taken by the new Secretary-General has belied the fears that any occupant of that office after Hammarskjold would have to retrench and be content with a cautious approach. U Thant has carried on the Congo operation with undiminished energy both as to Tshombe and as to Gizenga. He has met the financial crisis with an aggressive set of actions. And he has moved firmly into the West New Guinea dispute. He has got both sides to agree to negotiate and has arranged the return of prisoners to Indonesia by the Dutch. All this has proved another important fact, which is that the strength attained by the Secretary-General's office was not something personal to Dag Hammarskjold. It is true that the personalities of both Trygve Lie and Dag Hammarskjold had much to do with enlarging the office from a mere administrative post to an operating executive function. But it now seems clear that the importance that was gradually achieved in this manner has been built into the office, and need not depend upon the personality of some particular incumbent.

3. SECURITY COUNCIL VETO: It has become almost habitual to speak of the "paralysis" of the Security Council by the veto. But—and this is perhaps the most unexpected example of the strength-out-of-crisis theme—recent events may even be working a desirable change here.

In the first place, it should be pointed out that the Security Council has never been as "paralyzed" as has been generally assumed. If we take only votes in the area of maintenance of peace and security, we find that between 1946 and January 1961 the number of resolutions adopted by the Security Council was ninety-five and the number of draft resolutions rejected due to the veto was only thirty-four. In other words, the ratio of actions to vetoes was roughly three to one. Moreover, this record cannot be explained away as something built up in the remote past. The veto was used only once in the past session, when the Soviet Union blocked the admission of Kuwait to the U.N. Several recent resolutions had to do with the Congo operation, with the Soviet Union either approving or abstaining. Another recent resolution had to do with recommending U Thant for the post of Secretary-General.

Now, it is well known that the Soviet Union is bitterly opposed to the Congo operation, and to having a single Secretary-General. Nevertheless, it withheld its veto in both situations. Why?

It is not quite sufficient to give the credit to the "pressure of world opinion." The Soviet Union has shown no hesitation in defying the pressure of world opinion in such situations as Hungary. A better explanation is that the United Nations is increasingly providing a mechanism within which the pressure of world opinion has been translated into the possibility of solid action that cannot be ignored by the Soviet Union. To understand how this works out, consider the choices presented to the Soviet Union in the Security Council when confronted with the Congo operation vote.

The first possibility was to walk out. When the United Nations action opposing the aggression in Korea was pending in 1950, the Soviet Union continued its boycott of the Council begun earlier in the year. What happened? The Security Council simply went ahead and authorized the Korean action. It is not likely to make that kind of blunder again.

The second possibility was to apply the veto. There is also a precedent here. At the time of the invasion of Suez, the British and French vetoed Security Council action. But this did not prevent the United Nations from acting. The General Assembly took over, passed a resolution calling for a cessation of the invasion, and created its own armed force, the United Nations Emergency Force, which it placed in the Gaza Strip under its own administration and which is still there. The way had been paved for this sort of action by the Uniting for Peace resolution, passed by the General Assembly in 1950. This resolution, in effect, said that when the Security Council was prevented by the veto from exercising its normal function of dealing with threats to the peace, the General Assembly would recommend appropriate action by members.

The remaining choice, therefore, was to go along with the Security Council action, either by voting in favor of it or by abstaining—which is what the Soviet Union actually did on four separate votes initiating and enlarging the Congo operation. Of course no one can prove what the Soviet Union's motivation was. But at least one important factor might well have been the knowledge that if the Soviet Union had exercised its veto, the General Assembly would have taken over and carried forward the action in any case. The net result would have been that the Soviet Union would have been worse off than before, since in the General Assem-

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bly it would have had less ability to influence what happened from that time on. Here again there is a parallel in the Korean action. When the time came to brand Communist China an aggressor in Korea and extend the Korean action to include Communist China, the Soviet Union vetoed Security Council action to this effect. At this point the General Assembly moved in and passed the appropriate resolutions and the Korean action went forward under U.N. auspices on the enlarged basis.

Thus we have the interesting demonstration that the three principal military actions undertaken by the U.N., Korea, the Middle East force, and the Congo force, all took place in spite of severe opposition by a Great Power possessed of the veto.

A similar lesson can be drawn from the appointment of U Thant. The Soviet Union had proclaimed many times that it would accept nothing but a three-man committee to replace the single Secretary-General, yet it finally went along with the recommendation of U Thant. Once more, it would be hazardous to assign motives, but it is interesting that shortly before this happened there was published an analysis proving that there was a legal way in which the General Assembly could, in case of a veto, appoint a Secretary-General without a Security Council recommendation. Possibly the Soviet Union concluded that it would be better to make the best deal it could in the Security Council, including having something to say about the group of advisors to the Secretary-General, than to have the matter slip out of its grasp into the General Assembly.

There will continue to be many situations in which neither Security Council action nor Assembly action can induce a Great Power to do something it considers contrary to its vital interests. The failure to get compliance with the Assembly resolutions on Hungary, Korea, and Tibet, all renewed last December, is evidence of this. On the other hand, in many important situations affecting the peace, the growing residual action power of the General Assembly will increasingly reflect back on Security Council activities and force greater restraint in the future use of the veto.

4. THE FINANCIAL CRISIS: If it is surmounted along the lines initiated by U Thant this crisis will also prove to be an occasion for strengthening rather than weakening the organization.

One of the first steps in meeting the crisis was to ask the International Court of Justice for an advisory opinion on whether the cost of the special activities in the Congo and in the Middle East operation was "expenses of the organization." If the answer is affirmative, the nations now refusing to pay these special assessments will be subject to the stipulated penalty of loss of vote in the General Assembly when the arrears amount to the assessment for two full years. The effect of a favorable opinion on this point would be that the U.N.'s financial prospects for the future would be improved, because there would be a heightened incentive for the defaulters to pay up arrears now amounting to about $115 million. It would be improper to "jump the gun" on the court's opinion, but legal analysis strongly supports the view that the Congo and Middle East expenses are properly considered "expenses of the organization." To accept the contrary Soviet position, it is necessary to say that practically all of the activities involving armed forces carried on by the United Nations since its inception have been illegal.

In addition, if the $200 million bond issue is successful, the United Nations will have, after paying its bills, over $100 million as a working fund with which to meet its peace-keeping obligations in the future. This will be the first time the United Nations has ever had any financial elbow room for such activities. If this is followed up by

(*Continued on page* 39)

World Without Want

For generations, profound moral beliefs have prompted charitable and educational activities by churches and private philanthropies. The doctrines of every major religion require the strong to help the weak, the rich to act compassionately toward the poor. And, if moral codes fail to command positive action, the negative whip of an uneasy and inescapable conscience compels our attention to the needs of stricken people and also our action to help them.

There are urgent political reasons, too. After World War II the long-smothered feelings of nationalism in the underdeveloped areas found expression as nation after nation demanded and achieved independence. There were 51 nations among the original signatories to the U.N. charter in 1945. In 1961 the U.N. had 104 members; of the new members, 32 attained their independence or were created after 1945. In some cases these countries, even after independence, looked to the former colonial powers for assistance and got it—and are still getting it. But many of the new nations, as well as many of the older underdeveloped countries, are sensitive to participation by the great powers in their internal affairs. The new nations often feel such participation is a threat to their precious new freedom; the older countries consider it an infringement on their sovereignty.

All these countries need help. Their citizens are determined to have a better life; their peoples will not settle for less than a visible beginning of improvement. The increasing pressures for improvement will find release in one way or another. Will this release come by peaceful means—by dynamic evolution? Or will the demands give birth to violent revolution—to blood and chaos and possibly even World War III? The question is not: Why be concerned? Rather it is: Can we afford not to be?

The moral and political reasons for assisting underdeveloped nations are compelling enough by themselves. But there are solid business reasons as well. In the long view, the 100 underdeveloped nations and territories are the great new economic frontier. Any well-run business allots a part of its resources to development work—in research, in the search for new products, in the expansion of markets. Business enterprises that are content with today soon disappear. It is a fact—as well known to the small merchant as to the president of the largest corporation—that for a business to succeed it must move forward.

If per capita incomes in the underdeveloped world were lifted by only 1% per year more in the 1960s than they rose in the 1950s, export markets for the entire industrially advanced world would expand by billions of dollars. For the United States—assuming it continues to retain its current share of the international trade flow—such an increase would amount to an estimated additional $7,000,000,000 in U.S. exports per year by 1970.

—PAUL HOFFMAN, *from a book length feature reprinted from the 1962 Britannica Book of the Year.*

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Nephelococcygia

BARRING a miracle at Geneva, the end of this month will mark the beginning of an American series of nuclear tests. Then, beyond that, will be another round of Soviet tests, shortening further the gap between the two countries and confronting the United States with the need to undertake further explosions in order to restore its fast-dwindling lead, etc., etc. Also in the offing are nuclear test explosions by at least eight other nations.

All these tests will be carried out in the name of national security. But the result will continue to be increased insecurity—for the nations engaged in the explosions and for the earth's population in general. The nations know this, yet each one feels it has no choice except to go along with the competition lest a worse fate befall it. And so, day by day, the pile of nuclear combustibles will multiply, with a corresponding increase in the jitters that can ignite the world. And even if this melancholy event can be deferred, the poisons in the air and water and food and in human tissue will continue to rise, leading ultimately to a long age of human debilitation and anguish.

Certainly the national leaders are aware of this drift; but the leaders are the prisoners of their absolute sovereignties. Nikita Khrushchev knows, in a nuclear age, that all his vast new hydroelectric power projects and the thousands of new factories and housing developments can be effaced in less time than it takes to enumerate them. Yet in going ahead with his tests he feels he is doing what he has to do. He knows his charge of "espionage" is absurd as applied to the current American proposals for inspection. The number of inspection stations and the frequency of inspection *now* proposed by the U.S. reduce the danger of espionage almost to the vanishing point. But Chairman Khrushchev has harped on the theme of espionage so long and so insistently that his own people are now convinced that any concession would be a disaster. And so he is chained to his own errors and cannot retreat. He is also under unremitting pressure from his own military and from the "get-tough-and-stay-tough" faction in his own Central Communist Committee.

President Kennedy need yield to no man in his awareness of the danger involved in the present situation. No man in high station has charted more graphically the total insanity that would be represented by a nuclear war. But he is locked into the old world of competing national sovereignties and its resultant anarchy. So far as Geneva is concerned, he knows that the issue of inspection has far less urgency than it did a few years ago. Detection of atmospheric tests is not a problem; we were able to announce the Soviet tests even before Mr. Khrushchev did. The only argument concerns underground tests. Detection at a distance is not infallible but techniques today are improved over what they were only a few years ago and are getting better all the time. Moreover, underground tests don't lend themselves to major breakthroughs in nuclear techniques. Indeed, the U.S. has said it must take to the air in new atomic tests because underground tests are too limited for the big new nuclear developments. Yet we have made such a point of inspection for underground tests that it has become a hardened political position. It is difficult to depart from this position without seeming to have capitulated to the Communists. Then, too, the President has been subjected to the severest pressure from those groups that interpret as retreat or defeat any limitation on our military capacity.

Here, then, are two words—"espionage" and "inspection"—neither of which is any longer the real issue, yet both of which have become the tragic incantations to justify policies of infinite peril. The Americans can blame their policy on the Russians; and the Russians no doubt will blame it on the Americans. This is not important. What is important is that the present approach to the making of peace is unworkable. It is unworkable not because the leaders wouldn't like to avert war but because they are not in a position to create peace. They cannot be expected to operate outside the system of absolute national sovereignty that itself is just another word for the anarchy of the whole. The sovereign national state can truly make peace only by accepting the jurisdiction of a higher body. Instead, the sovereign national state insists on the right of ultimate decision for itself. Since more than one nation is involved, these ultimate decisions inevitably come into conflict.

A GENUINE peace will not be made by heads of opposing nations agreeing to be nice to one another. It will be the result of fixed commitments and compulsory obligations—under an organization with carefully constituted authority and adequate powers to enforce a rule of law. The leaders of the nations cannot reasonably be expected to move in this direction unless a basic change occurs in the thinking of people themselves. What is needed, therefore, is a prodigious groundswell of public awareness of the meaning of world law. Only as enough people call for such a change will it come about.

In "The Birds," Aristophanes writes about Nephelococcygia—a town in the clouds made by birds for the purpose of isolating the gods until they come to terms. If Geneva, or any city on earth, is ever to become a Nephelococcygia for the world's statesmen, and if the proper tools for the building of the peace are to be devised and used, the demand for it will have to come from the people themselves. —N.C.

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LETTERS TO THE EDITOR

FOR A TWO-BOMB WAR

N.C.'s EDITORIAL "A Modest Proposal" [*SR*, Mar. 24] assumes that discoveries made by Mr. Kennedy and Mr. Khrushchev from some out-of-this-world vantage point might promote maturity in the human species. I contend that the species must learn and mature from its own experience; political leaders just can't do it for us. . . . However, the notion of "confining" the destruction, and the use of "synchronized fuses," have more practical possibilities.

I suggest that a two-bomb war is in order. Let's persuade our leaders to seek an agreement whereby the U.S. and the USSR would each allow the other to select a target city in a highly populated area of the "enemy" nation, and then to detonate a medium-yield air burst above it. The only detailed agreements necessary would be on the size, altitude, and timing of the twin detonations. By thus bringing Hiroshima up to date and close to home, a sizable portion of the species could get the experience necessary to promote maturity. At the same time, the destruction would be "confined," and could yield some extremely useful data on the ability of men and their institutions to cope with themselves.

For selfish and humanitarian reasons, I propose, of course, that the inhabitants of the target areas be given about two weeks' notice of the coming detonations, so that they might flee the temporary hazards of blast, fire, and radiation, and perhaps salvage a few small personal possessions.

Shall we get on with it? This pair of nuclear tests might be more enlightening than any others which are contemplated—and they might be the last.

WILLARD C. LUTZ, JR.
Willow Grove, Pa.

UN-NOVEL APPROACH

THE APRIL 7 TRADE WINDS, by Jerome Beatty, Jr., blows an unjustifiable ill wind. Why should it be embarrassing that the president of Los Angeles State College and the superintendent of the Los Angeles city schools are not conversant with some of the modern novels, such as "By Love Possessed" and "Butterfield 8"?

They are administrators, not teachers of English. My husband, a professor at Los Angeles State College, is an excellent educator, reads prolifically, but in his own professional field. He has little time or inclination for fiction literature.

To be socially well-rounded it is conceivable that one must keep up with the fiction output. But to suggest that a learned person be a fiction fadist is begging the question.

MRS. DELWYN G. SCHUBERT.
Los Angeles, Calif.

TO WRITE OR NOT TO WRITE

WHAT WISE COMPASSION must have prompted Nancy Hale to write: "How to Keep from Writing" [*SR*, Apr. 7]. Thank you for publishing articles like this, whose permanent value makes me write "please return" on our *Saturday Reviews* before loaning them to friends.

ELLEN WELLMAN.
Manhattan Beach, Calif.

I JUST FINISHED reading Nancy Hale's "How to Keep from Writing." I wish she had.

DAVE GOLDBERG.
Los Angeles, Calif.

CASE FOR THE DEFENSE

JOSEPH HARROW, in his letter in the April 7 issue, attacks the qualifications of *SR*'s drama critic, Henry Hewes, because he liked "Moon on a Rainbow Shawl" and disparaged "A Gift of Time." Mr. Harrow's argument is based on the fact that the audience was unmoved by the former and "bravoed" the latter.

I haven't seen "A Gift of Time" and it may well deserve its "bravos," but if audience approval is the sole criterion of art, as Mr. Harrow indicates, then he should open a Hall of Fame for all the "Abie's Irish Roses," the ever-popular "Ma and Pa Kettles," and the great anonymous director for the Roman Colosseum. He really knew how to get "bravos" from the crowd.

Mr. Harrow says: "The reactions by your critic do not stand up as qualified, intelligent dissent or approval, but appear rather as the efforts of someone lacking in even a modicum of sensitivity or understanding where true theatre is concerned."

Mr. Hewes does not have to be defended, but I, who have had fifteen years in the theatre as a professional actor, director, and teacher, find Mr. Hewes's criticism intelligent, perceptive, and knowledgeable. He is one of the few critics who understand the elements that go into a theatre experience. What are Mr. Harrow's qualifications "where true theatre is concerned"?

ARTHUR STORCH.
New York, N.Y.

ON THE SHELF

JAMES F. FIXX writes in "A Library Goes to Market" [*SR*, Apr. 7] of the natural reluctance of libraries considering the purchase of such novels as "Peyton Place" and "The Chapman Report."

I would like to suggest that libraries think of the copies that are purchased by people frustrated in their attempts to borrow a copy from their favorite branch. One way to kill the sale of "Peyton Place" and other books "one would not return to" is to have the public library make them readily available.

I. LEONARD FASS.
Stockton, Calif.

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A Case for the Unfashionable

By GRANVILLE HICKS

IN EDMUND WILSON a sometimes alarming ferocity blends with a deep and patient insight into writings of many kinds and many qualities. In his new book, **"Patriotic Gore"** (Oxford University Press, $8.50), the ferocity is almost completely concentrated in the Introduction, while the insight is found in the 800 or so pages that make up the book proper.

After a few preliminaries, the Introduction is devoted to a statement of his theory of war. "The wars fought by human beings," he says, "are stimulated as a rule primarily by the same instincts as the voracity of the sea slug." According to this instinctual concept of war, which he propounded in an essay in "A Piece of My Mind," all talk about war aims is nonsense. To prove his point, he interprets American foreign policy from the Mexican War to the present moment in terms of aggression and propaganda. His attack is dogmatic, ill-tempered, undiscriminating, and quite obviously intended to shock the reader. He compares Lincoln to Bismarck and Lenin as an "uncompromising dictator," and he asks whether "the fate of Hungary, at the time of its recent rebellion [was] any worse than the fate of the South at the end of the Civil War." In short, he raises hell.

But then he settles down to the business defined by his subtitle, "Studies in the Literature of the American Civil War." He begins with "Uncle Tom's Cabin," which he sees as a novel of great power and considerable distinction, and he writes well about Mrs. Stowe and her complex and difficult husband. Soon he is discussing General Grant's "Personal Memoirs," and again he brings to life a book that, once popular, has lately been ignored with supercilious smiles. He quotes enough to indicate that the book, which I have never read, deserves attention, and he also shows us Grant as Henry Adams, Mark Twain, and other contemporaries saw him.

True to his nature, Wilson reacts against fashionable opinion. Harriet Beecher Stowe has fallen into disrepute, and so he makes the best possible case for her. Grant is less esteemed than Lee in the North as well as the South; hence, without belittling Lee, he dwells on the virtues of Grant. Lincoln, the most idolized of Civil War figures, is solidly scrutinized. Wilson jabs nastily at the worst of the idolators: "there are moments when one is tempted to feel that the cruellest thing that has happened to Lincoln since he was shot by Booth has been to fall into the hands of Carl Sandburg." Yet, even when he feels impelled to bear witness against a man, he can, as he does with Lincoln, pay tribute to qualities of greatness.

The scope of the book is extraordinary. After writing about the Stowes and Lincoln and Grant and Sherman, Wilson has two chapters on Northerners in the South: Frederick Olmsted, John T. Trowbridge, Charlotte Forten, and Thomas W. Higginson. (Characteristically, he discusses Olmsted's achievements as a designer of parks as well as his observations of the ante bellum South.) He goes on to talk

about three Confederate ladies, including Mary Chesnut; three Southern soldiers, including the picturesque General Mosby, and three diverse theorists on the situation of the South, including Hilton R. Helper. He has a long and fascinating chapter on Alexander Stephens. Among the literary figures he examines in detail are Sidney Lanier, Albion Tourgée, George W. Cable, Ambrose Bierce, and John W. De Forest. He concludes with the second Oliver Wendell Holmes, whose career began with active and perilous service in the war and stretched down to the years of the New Deal.

Wilson, one of the least academic of our critics, is also one of the most thorough. He has read not only the books by George Washington Cable that all the critics have commented on —"Old Creole Days," "The Grandissimes," "Dr. Sevier"—but also the later novels, in which, along with much triviality, he finds suggestive themes. He has read, it appears, every word of John De Forest's that is in print, and, despite large reservations, he makes De Forest sound like an interesting figure. If there were a bibliography, it would run to many pages.

To this massive body of writing Wilson brings a mind that is uncommonly well-stocked, flexible, and incisive. For forty years now we have known him as a first-rate literary critic, and again we see how keenly he can analyze style in either prose or verse, and form, plot, and characterization in fiction, as well as ideas and people. He is always interested in the man behind the book, and makes use of Freudian insights or any other insights that will serve his purpose. And, though he keeps his eyes on particular authors and particular books, he is capable of suggestive generalizations—on such matters, for instance, as the effect of the Civil War on American prose style and the influence of Calvinism in the postwar disillusionment.

The book is, as the subtitle indicates, a collection of studies, and the constituent essays were written over a period of several years, a number of them appearing in *The New Yorker*. Wilson has taken his materials as he found them and he has dealt with them as he saw fit. Some of his figures he treats briefly, others at surprising length. He quotes extensively, especially from books that are little known, and the quotations add much to the richness of the book. It is a book that proves nothing—certainly not the point Wilson makes in his Introduction about the folly of war—but it stimulates the intellect and the imagination of the reader. I wonder whether "this absurd centennial," as Wilson calls it, will produce anything more rewarding.

What a restless mind Wilson has, and how much it has yielded him and us over these four decades! After the apprentice years of admirable literary journalism came his study of the symbolists, "Axel's Castle," which helped to shape the tastes of a generation. By the time that book was published, the Depression had turned his attention to social problems, and he not only wrote "The American Jitters" but also began the examination of Marxism and its antecedents that resulted in "To the Finland Station." Among the many matters that have interested him in these later years have been the Dead Sea scrolls, the plight of the American Indian, and, of course, the Civil War. And he has also written novels, plays, and poems. He is presently out of favor, especially in those academic circles in which the New Criticism thrives; but I think the future will see him as a towering figure.

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Book in the News

The Hard Way to Peace
A New Strategy
Amitai Etzioni
A cogent, detailed proposal that charts a new path between paralyzing alternatives

By FRANK ALTSCHUL, *chairman of the Committee on International Policy, National Planning Assn.*

A STIMULATING and important contribution to the discussion of the overriding problem that faces us in the search for a foreign policy appropriate to the thermonuclear age is made by Amitai Etzioni in **"The Hard Way to Peace: A New Strategy"** (Collier paperback, 95¢). Mr. Etzioni displays a keen awareness of the demands on our imagination and ingenuity imposed by the Frankenstein's monster unleashed with the first military use of atomic weapons. He is convinced that we are pursuing a course which unless modified will inevitably lead to disaster. And this volume represents a dedicated attempt to find a more promising, a more fruitful avenue of approach to the perilous conflict in which we are presently engaged.

In the course of what is on the whole an admirable survey of the existing situation, Mr. Etzioni makes some assertions with which not everyone would agree. But these relate to minor matters and do not lessen the force of his basic thesis. In essence, this is that "unilateralism finds it necessary to risk liberty to insure life; armed-deterrence strategies are willing to risk life to assure liberty." Both courses involve grave risks which, in the author's view, can be avoided if we embark upon a policy designated as "Gradualism." Much of the book is devoted to the formulation of this proposal.

For a variety of reasons, Mr. Etzioni has reached the encouraging conclusion that "the objective international situation appears to be moving toward conditions for a possible settlement between the Russians, as the present leader of the Communist bloc, and the United States, as the Western leader." Most persuasive is his reference to the coming power of China. "The later Russia settles with the West, the more likely it is to lose its leadership to China, and the more likely China is to determine the time, conditions, and nature of the settlement."

Signs are not wanting that "the objective international situation" may be moving in the direction suggested by Mr. Etzioni. It is quite possible that before the end of the year changing circumstances will justify a new approach to the Russians. However, much will depend upon the turn of events in Berlin. If we succeed in convincing Mr. Khrushchev that neither bluster nor threat can frighten us into abandoning our rights or obligations in West Berlin, then the time may indeed be opportune.

Yet, as Mr. Etzioni states, "If we are to sit down with the Russians to try to negotiate a 'settlement,' we must first know what we want." In his opinion, "our most urgent goal is a safer world; our long-run goal, a better one." But, clearly, unless we gain the first objective, the second is sure to elude us. "Gradualism," described in detail, is the method by which Mr. Etzioni proposes that we strive to reach both.

What are the essential elements of "Gradualism"? In the prevailing atmosphere of tension, no concrete and constructive results are likely to emerge from the interminable negotiations on specific issues. The first step, accordingly, lies in an attempt to reduce these tensions progressively. To this end, it is suggested that the United States begin by taking unilaterally some "symbolic steps" that have the common characteristic of in no sense affecting the relative power position. Having made it clear that we have embarked upon a "major shift in strategy," we then wait patiently for some friendly reciprocal gestures on the part of the Soviet Union.

On the assumption that in this we are not to be disappointed, we then proceed to the second phase, which consists of offering "comparatively important political and military concessions . . . The central difference between the two phases is that the *magnitude* of each step in the second phase is such that the United States will have to wait for reciprocation after each one (or at most two) in order not to weaken its relative position."

Of course, unless the Soviet Union meets us halfway, "Gradualism" will have failed—a failure that, however, would have cost us little and possibly gained us much in the forum of world public opinion. If, on the other hand, it should succeed, the dangers of armed conflict would be greatly reduced, and the prospect of conducting successful negotiations on the reduction of armaments, conventional disarmament, a test ban, and finally nuclear disarmament would be materially improved.

AND while these negotiations proceed, and even beyond their conclusion, the search for a consensus in the political domain should be energetically pursued, according to Mr. Etzioni, in order that at a time admittedly remote, some form of world government might emerge. If this seems utterly unrealistic, in fairness to the author it should be added that he does not minimize the difficulties lying in the way or the dangers to which we shall be exposed along the road. He ends this stimulating treatise with these words of warning: "We are standing with one foot in a grave that is a hundred megatons deep; if we continue to dig, we will tumble in as surely as the bigger bombs follow the smaller ones. A last chance has been given; while we cannot leap out, we might gradually work our way up. We are not allowed to go on living on an earth populated with megaton bombs." We must choose, asserts the author, between that and a new life—one of peace, freedom, and social justice—with the hard labor of attaining it, or sooner or later our folly will lay us in the megaton grave.

FRASER YOUNG'S LITERARY CRYPT NO. 978

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 978 will be found in the next issue.

B WZ WHRWDO QTWCD LG HTWQP, WHLFGAXF B CG PGL WHRWDO HBJT STBPX LWAXFL.

RBPOLGP EFAQEFBHH.

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Answer to Literary Crypt No. 977

She is intolerable, but that is her only fault.

—TALLEYRAND.

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FICTION

Louis XIII and an Innocent Friend

"The Favourite," by Françoise Mallet-Joris, *translated by Herma Briffault (Farrar, Straus & Cudahy. 282 pp. $4.50), tells of the victimization of the young Louise de La Fayette by a ruthless and atheistic abbé. Stanley Loomis is the author of a life of du Barry.*

By STANLEY LOOMIS

THIS is an extraordinary book, a powerful, fascinating, and infinitely perceptive examination of that area of experience where the longings of the soul come into collision with secular ambition and the desires of the body. The theme is hardly a new one, but it is Madame Mallet-Joris's distinction that she has brought to it worldly wisdom and compassionate insight. "The Favourite" combines in its curious way the spiritual admonitions of Aldous Huxley with the urbanity of the Duc de Saint Simon, and it is written in a style that at times is reminiscent of the novels of Ronald Firbank. It is one of those rare books that perhaps needs to be read twice, the first time in order to put the plot, which is a distraction, out of the way; the second time to fix one's attention on the novel's real interest, which is the complexity of the characters—each of whom is presented with an inner and outer appearance—and the intricate interplay between them.

In brief, the story is about the intrigues that surround Louise de La Fayette, who is the passionate friend, but not the mistress, of the young king, Louis XIII. These two lonely and wounded adolescents find in one another's company a poignant happiness, which almost breaks the spell of horror that has transfixed them to their childhood. It is not to the interest of the court's rival factions—one allied with Cardinal Richelieu, the other gathered about the rejected queen—that the pure, plain, and disinterested Louise should remain neutral in their quarrels. Indeed, neither side can believe that she is not secretly allied with the other. The Cardinal (and with what probity does the author depict this perennially fascinating character) is determined that she shall be removed from the court. To effect this he employs as his secret agent a certain Abbé N., who is insinuated into the position of confessor to the unsuspecting Louise. It is the Abbé's assignment to persuade her to take the veil and retire forever to a convent. His reward, if he succeeds, will be the Bishopric of Sens. A small masterpiece has been achieved in creating the Abbé N.—a ruthless, urbane atheist whose cold, penetrating intellect and prudently restrained Epicureanism have transcended the tragedy long ago enacted within his own soul:

> He thought of the Cardinal's promises, of the calm and noble façade of the Bishop's palace at Sens. . . . He thought of the life that would unfold there, not full of vain agitation, but harmonious and as well ordered as a garden or a symphony. He thought

PARIS. **THE AUTHOR:** "The Favourite" represents for Françoise Mallet-Joris both self - appraisal and a confession. For, like Louise de La Fayette, the novel's principal character, the thirty-one-year-old writer discovered seven years ago the need for religion. She discussed it recently in her large but far from lavish apartment in Paris's Latin Quarter, where, dungaree-clad, she was painting the dining room floor. "At the age of twenty-four I had already been twice married and divorced. My first marriage was at the age of seventeen to a professor, and my second to a French diplomat. I was contemplating marriage for a third time, but I was afraid. I had believed that love could arrange everything, and now I was disillusioned. I had never had a religious force guiding me," she said. "My parents had no religion. As a child at school I couldn't understand when other children spoke of God. And I had neither believed in nor found the need for God before."

Mme. Mallet-Joris stopped painting and sat down on the wooden bench in front of the dining table. "In fact," she continued, "I had been thinking about converting for a number of years, just as Louise, in the series of monologues, contemplated the retreat into the convent. But it took time to summon the courage. Conversion," she reflected wistfully, "is a decision, not a solution. It is the beginning of a search for truth. Religion demands that a person think constantly. I had more peace of mind before becoming a Catholic. But peace of mind offers little satisfaction in itself."

The loss-of-innocence theme, which is predominant in her earlier works, has solidified now, she said, into a search for knowledge. "I don't have many themes because I believe that when you have a very good one it's wise to remain with it and develop it."

"The Favourite," however, offers not only a change in setting from the Flemish author's earlier novels —"The Illusionist," "House of Lies," "The Red Room," and "Café Celeste"—but also one of style. The monologues, stream - of - consciousness, photographic description might easily classify this book as a "new French novel." But, Mme. Mallet-Joris protested, "I have never read either Robbe-Grillet or Sarraute. I don't have the time with my work and four children [the oldest is thirteen, the youngest, one and a half]. In 'The Favourite' the period setting demanded a more classic form of language. And the plot—the examination of Louise's sincerity—required a change in sequence and form. I think that it's the result, not the form, that matters."

From the adjoining room a child cried, "Mama!" Mme. Mallet-Joris rose and smiled. "My first writings," she said, "were a series of poems, mainly about nature. They weren't very good because, naturally, I hadn't had enough experience. My husband Jacques, who's a painter, likes them though. He says that they make him think of his first sketches." —JERRY BAUER.

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of the music he would listen to, the artists he would patronize, the plain and many rooms which he would inhabit, of the poems, sad yet piquant, that he would compose while the tall windows framed mellow sunlight.

The pilgrimage of Louise's soul across this desert of desire and ambition and her final awakening in the convent to her real self provide the underlying theme of the book. Against it the surface theme of the intriguing court is played with great subtlety and skill.

There is a seduction scene between the Abbé N. and a literary marquise that is worthy of the pen of Laclos ("He has a beautiful head of hair," the marquise writes in a letter describing the event, "dark and curly. One sees porters with hair like that. It's a gift from Heaven to the lower classes to console them for not being able to wear periwigs . . ."). There is another scene—between the Duchesse de la Bastie and her lover, a social-climbing magistrate—that depicts in cruel words the weariness of appetites gratified and ambitions achieved. The Duchess is no longer able to find pleasure even in humiliating herself. "Blessed are the poor in spirit!" she suddenly cries out,

> —and I'm beginning to believe it! To have a desire, a vice, a mania, a simple need—how that must fill up one's time! To want a title, a woman, money, really to want them to the extent of everything else. Blessed are the poor, for they think only of money; the poor in spirit because they are deceived; the just, because there is no justice; the hungry, because they have no bread. And cursed be to all of us who are rich, intelligent, titled, who have all the time in the world to become overwhelmed with our nullity—and to serve as sewers for the desires of a lowborn Magistrate.

This is not an easy book to read, nor will it be to everyone's taste, but it will leave the attentive reader in a thoughtful state of mind.

In the Footsteps of the Nazarene

"A Simple Honorable Man," by Conrad Richter *(Knopf. 310 pp. $4.50), depicts a truly spiritual minister serving the coal regions of Pennsylvania. Novelist David Dempsey frequently comments on contemporary American fiction.*

By DAVID DEMPSEY

CONRAD RICHTER shares with William Faulkner the distinction of having won both the Pulitzer Prize and the National Book Award for fiction. The two men are, of course, radical opposites in literary temperament, and their styles could hardly be more dissimilar. Richter's strength is a simplicity that disarms by its very boldness. In his prizewinning "The Waters of Kronos," he delved into the idea of time as a unifying factor in human consciousness, the element that cannot be recovered and yet is never lost. Daring in concept, the novel nevertheless verged on the sentimental, and hence became more personal than the mythic statement it might have been.

In his new book Richter writes about a Lutheran minister who comes about as close to following in the steps of Christ as a mortal can. At first impression, Harry Donner (who figured also in "The Waters of Kronos") seems a little too simple and too honorable to be real. Taking his lead from St. Paul, he refuses to preach "the ministry of ease," and spends a lifetime serving the mountain people of eastern Pennsylvania. He dies poor, remembered by all and loved by many.

This is such an unfashionable notion in contemporary fiction—and an uncomfortable one, too, for most of us—that one must virtually accept Richter's own simple and honorable approach to life if the story is to be enjoyed at its intended level. Indeed, it is hardly a novel in the conventional sense at all, but rather a loosely sketched portrait of the truly spiritual man; a man not without faults, who yet achieves a large measure of the grace of God. We see in him, perhaps, a reflection of the recent past, where such achievement was easier, rather than a guide to a future in which the conditions for moral survival are complex and sophisticated.

Conrad Richter—"a simplicity that disarms by its very boldness."

This "frontier quality" of the American past is the mine that Richter has worked in all his books, and while he has not glorified it beyond recognition, he does select those aspects which we like to think of as representing the best in our heritage. Simplicity and honor are certainly among them. In Donner, they must be lived if he himself is to live; and passed on if life itself is to go on. The author does not argue this point, but presents it through dozens of incidents that combine to make up the flesh and bone of his protagonist.

In the Rev. Donner's view, the letter killeth. There is more rejoicing (well, understanding at least) in a successful common-law marriage than in a blessed tie that fails to bind. He will say a prayer for a dying Catholic as quickly as for one of his Lutherans; ride horseback through rain to reach the afflicted; persuade the enraged murderer to drop his gun; suffer the insults of the Pharasaical righteous; succor the downtrodden; reject the call to an affluent city parish. Was there ever such a man?

Mr. Richter convinces us that there was. Himself the son and grandson of clergymen, he has drawn upon the firsthand knowledge of two generations to authenticate his portrait. For once we accept the historical necessity for a Harry Donner, we accept Harry Donner himself—almost in spite of ourselves. A paean to goodness, this is a tender and beautiful book.

RENDEZVOUS ON A CONCRETE ISLAND: "May one wish a nun good evening?" Antonio Mathis, accountant, blurts out as the streetcar rattles on through the streets of Turin. As narrator, Antonio has, with impressive ambivalence, prepared us, and himself, for the encounter. For weeks he and the young nun had been standing demurely at opposite ends of a concrete island waiting for a streetcar. That their delicate minuet—three yards apart—of approach and withdrawal was deliberate on her part as well as his and not mere happenstance became clear when Antonio applied the test of letting a streetcar pass

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by: the young nun did the same. Night after night their ritual gathered rubrics until each was "in some obscure way ambushed by the other."

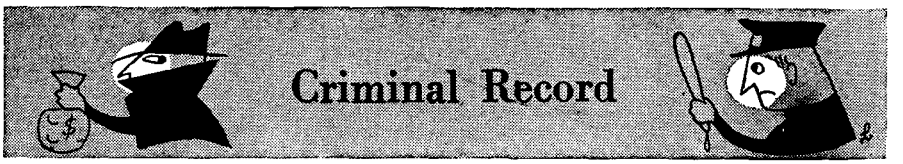
Life for Antonio is a concrete island of isolation and ambiguity. "My days," he complains, "pass and are gone like newspaper headlines, which only command half one's belief." Antonio's half-belief in himself controls his pallid relationships with his fellow workers—employment in the rootless city is another obscure ritual—and with Anna, his mistress, who leaves him "impoverished by her company." Into the twilight of the will in which Antonio dwells steps the small, resolute figure of Sister Serena.

It is one of the nicest ironies in Giovanni Arpino's novel "The Novice" (translated by Peter Green, Braziller, $3.95) that it is she, swathed and circumscribed in black, who represents life and resolution. She leads Antonio on, to visit a church ("Does she believe in God?" he wonders) and to a kind of Pyramus and Thisbe rendezvous. He remains outside in the corridor while she,

on the other side of the apartment door, attends the bedside of a dying lawyer.

With peasant directness and a disarming innocence the novice reveals to Antonio that she is not "a real nun" yet, that, in fact, she has no vocation to the religious life, and that she entered the convent as her only way of escaping the drudgery of life on a mountain farm. It slowly becomes clear to Antonio that the nun's sight of the shuffling man, twenty years her senior, short and inclining to stoutness, has suggested another way to her. Sister Serena's directness and Antonio's indirection finally meet in a beautifully realized scene with the novice's peasant father and middle-class mother in their mountain village.

Antonio tells us more than once that he never found out the name of Sister Serena's Order. One would like to have known it, for it must be as unorthodox and irregular as Sister Serena's theology ("I don't believe in hell") if it permits its candidates to spend their novitiate year journeying alone on streetcars and engaging in external works of mercy. But, however much he may have fudged canon law to contrive his story, Mr. Arpino has written unerringly of the intricate consequences that can derive from the simple resources of the human heart. —Riley Hughes.



BUT THE PATIENT DIED. *Fiona Sinclair. Crime Club.* $2.95. Death of London hospital administrator tizzies medics, nurses, but solid Superintendent Grainger gets to bottom of things. Neat puzzler, with fine views behind the ether curtain.

THE DULL DEAD. *By Gwendoline Butler. Walker.* $2.95. Five-year-old English girl's fear of unidentified "man" takes on substance when doctor is slain and tot comes home with gory hankie. Medium.

DEATH AND THE NIGHT WATCHES. *By Vicars Bell. British Book Centre.* $2.95. When farmer's death jars country folk, many literate cops plus local physician playing amateur eye seek answer. Amiable rural English, competently told.

THICKER THAN WATER. *Jeremy York. Crime Club.* $2.95. English physician's secret worry puzzles spouse; unwelcome visitor arrives, mystery deepens, death erupts. Nerve-twister.

THE ORDEAL OF MRS. SNOW. *By Patrick Quentin. Random House.* $3.50. Twelve tales, one of novella length, make up this collection, the work of a proved specialist in the formula field. Naughty youngsters all over.

THE ABDUCTOR. *By Dolores Hitchens. Simon & Schuster.* $3.50. L.A. area school teacher notes male prowler on premises; he lams, and three families worry till death provides answer. Coincidences abound in this many-janes-in-jam job.

DEATH AND THE JOYFUL WOMAN. *Ellis Peters. Crime Club.* $2.95. When British baron is fatally felled by magnum of champagne, C.I.D. sergeant asks questions; his own youngster has good answers. Rather chatty, but pleasant in the telling.

THE BALLAD OF THE RUNNING MAN. *By Shelley Smith. Harper.* $3.50. English couple work out insurance racket that does right well for a time, with nice trips to Africa and France; then the boom comes down. Excellent suspense number, with inevitable nemesis.

A SECOND COMPANION TO MURDER. *By E. Spencer Shew. Knopf.* $4.50. We called No. 1 "a superb, high-I.Q. production" (*SR*, 8/5/61), and now repeat the judgment; the great Wallace case (Liverpool, 1931) is a high spot here. Period covered is 1900-1950, as previously.

OLD STUDENTS NEVER DIE. *By Ivan T. Ross. Crime Club.* $2.95. New England high-school teacher, weekending at home of former pupil turned night-club comic, assumes peeper role when death strikes twice. Good lines, good pace.

JADE FOR A LADY. *By M. E. Chaber. Holt, Rinehart & Winston.* $3.50. Milo March, New York insurance eye, jets to Hong Kong on trail of stone heisters; bones and guns crack ere justice triumphs. Light-hearted toughie.

ALIBI. *By Harry Carmichael. Macmillan.* $3.25. John Piper, excellent British insurance shamus, asks questions far and wide when blonde is battered to death; cops are good, too. Highly superior baffler.

SHOULD AULD ACQUAINTANCE. *By Doris Miles Disney. Crime Club.* $2.95. Connecticut widow, seeking new mate, adopts strategem that backfires into lethal crisis. Finely organized, with credible personnel, smash denouement.

A TWIG IS BENT. *By Estelle Thompson. Abelard-Schuman.* $3.75. Twelve-year-old Australian miss and five-year-old brother see their uncle kill woman but keep mum, and what happens thereafter makes a sharply tense little tale.

PHYLLIS. *By E. V. Cunningham. Doubleday.* $3.95. New York cop takes job as university physicist in plan to thwart bomb threat by U.S. and Russian profs; deaths are involved. Sureness of characterization, skilful handling, give this tale an excellent air of authenticity.

BROTHERS OF SILENCE. *By Frank Gruber. Dutton.* $3.50. Yank novelist and war hero scours much of Europe, including Yugoslavia, in search for Attila's tomb; there are dead, also women. Keeps you on the go.

CLUE FOR MURDER. *Ronald Barker. Abelard-Schuman.* $2.95. Physician host at London dinner turns up dead; five patients watch game (there *is* a real game) turn into grim reality. Ending a mite tricky. —Sergeant Cuff.

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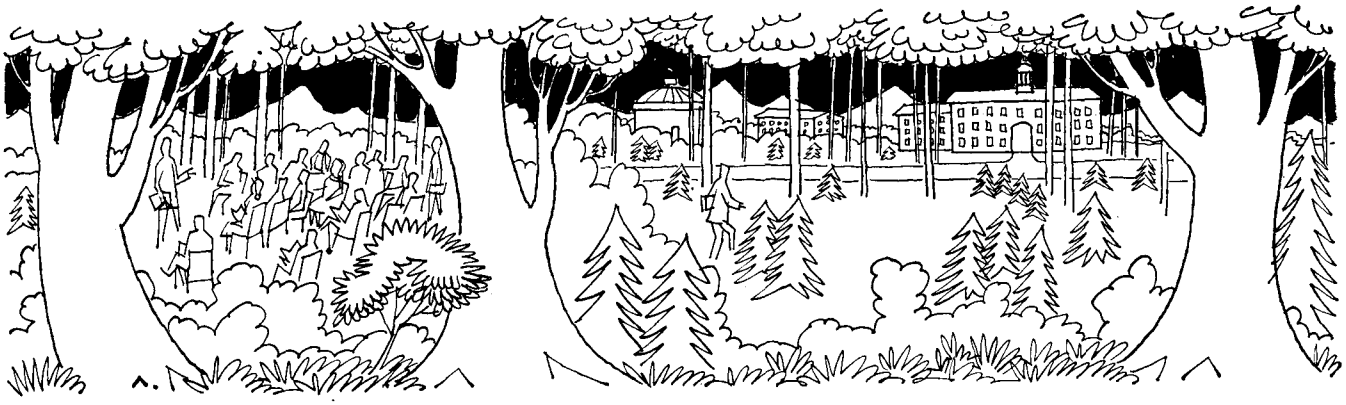

WORKSHOPS FOR WRITERS

By GORHAM MUNSON, *assistant professor of English at Fairleigh Dickinson University and teacher of a nationally-known course in professional writing, which recently celebrated its thirtieth anniversary at the New School for Social Research.*

THE SUMMER writers' conference is now thirty-six years old. The poet Robert Frost was a sort of godfather to the initial Bread Loaf Writers' Conference, of which John Farrar, another "vert from Vermont" (as Frost described himself), was director. With professional writers and editors replacing college professors on the rostrum, the first Bread Loaf Conference was revolutionary; but the revolution in the teaching of writing had actually started in 1921, when Robert Frost became poet-in-residence at the University of Michigan—"Michigan's Idle Fellow," in his own words. There Frost mingled in the informal literary life of the campus, and a sort of embryonic writers' conference took place.

Frost has maintained a close relationship with the Bread Loaf Writers' Conference throughout its history. His summer home is a farm he purchased in 1940 at Ripton, Vermont, only two miles from Bread Loaf Inn—until lately, just a short walk for the best walker among our poets. Frost has seen the summer writers' conference become an institution, but the best conferences have retained the revolutionary teaching character of the early ones.

This is certainly true of the Writers' Conference of the University of Utah, which will be fifteen years old this coming June. Its brochure gives a list of forty-four former leaders of workshops, and I shall pick fifteen names for their typicality as writers' conference teachers. They are Louise Bogan, Whit Burnett, John Ciardi, Walter Van Tilburg Clark, Malcolm Cowley, Richard Eberhart, Martha Foley, Caroline Gordon, Rolfe Humphries, Dorothy McCleary, John Crowe Ransom, Harry Shaw, Wallace Stegner, Allen Tate, and Glenway Wescott. You will notice that these are all practicing writers. Many of them have been editors. Some have been professors, but their academic lives have been overshadowed by their professional writing lives. And, finally, most of them have appeared at other conferences—sometimes three or four—besides that at the University of Utah which Brewster Ghiselin has ably directed for fifteen years.

Why has the summer writers' conference been so phenomenally successful? I point to the quality of the teaching (it's really editorial coaching) that has been given at Bread Loaf, Utah, Colorado, Indiana, New Hampshire, and some others of the "prestige conference" group.

I have mentioned New Hampshire. It is greatly to be regretted that this twenty-four-year-old conference, one of the "Big Four," is suspending its activities for this year on account of the ill health of its chairman. Five staff members who have long been associated with New Hampshire will participate this year in the new Florham Park-Madison Writers Conference at Fairleigh Dickinson University in New Jersey. But let us hope that Dr. Carroll Towle, who has contributed mightily to the progress of the writers' conference idea, will resume his leadership of the New Hampshire Writers Conference with renewed vigor in 1963.

ONE- TO THREE-WEEK CONFERENCES

IDYLLWILD PLAYWRIGHTS WORKSHOP AND WEEKEND, under auspices of University of Southern California, will meet August 3-10 at Idyllwild, Calif. Founded 1956. Director: James Allardice. Tuition: workshop, $30; weekend only, $12.50. Room and board: from $7 per day. Last year's enrollment, 25. For information, write University of Southern California, Idyllwild Program, Idyllwild, Calif.

PACIFIC COAST WRITERS CONFERENCE, under auspices of Los Angeles State College, will meet June 18-July 6 at Los Angeles State College, Los Angeles, Calif. Founded 1953. Director: Leon Surmelian. Staff: Robert Kirsch, fiction workshop. Visiting lecturers: Christopher Isherwood, Ray Bradbury, Roy Harris, Wirt Williams, Frederick Shroyer, William Fadiman, Marvin Laser, Byron Guyer, Elizabeth Sewall, Mrs. Aldous Huxley, Linda Darnell. Tuition: $50. Undergraduates may earn three units. Last year's enrollment, 70. For information, write Leon Surmelian, director, Pacific Coast Writers Conference, Los Angeles State College, Los Angeles 32, Calif.

BERKELEY CHRISTIAN WRITERS CONFERENCE, under auspices of Berkeley Baptist Divinity School, will meet Aug. 6-10 at Berkeley Baptist Divinity School, Berkeley, Calif. Founded 1960. Director: Dr. Benjamin P. Browne. Staff: Mary Alice Jones, writing for children; Lloyd Eric Reeve, creative writing; Paul C. Allen, photo-

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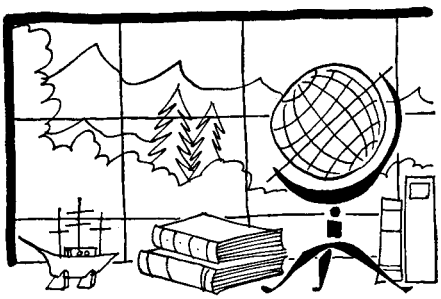
journalism; Lawrence E. Nelson, poetry. Visiting lecturers: Ralph Moody, Kenneth Holmes, Robert B. Hannen, Paul Allen. Special scholarships for college seniors and seminary students. Tuition: $22.50. Room and board: rooms, $7-$12; apartments, $17-$22; board, $15.50. Last year's enrollment, 56. For information, write Berkeley Christian Writers Conference, 2606 Dwight Way, Berkeley 4, Calif.

TWENTY-NINTH WRITERS' CONFERENCE IN THE ROCKY MOUNTAINS, under auspices of University of Colorado, will meet July 22-Aug. 10 at Boulder, Colo. Founded 1930. Director: Margaret Robb. Staff: Mildred Walker, novel; Edwin L. Peterson, short story; Rolfe Humphries, poetry; Marguerite Henry and Marian Place, juvenile



writing; John Bakeless, nonfiction; Lorus J. Milne and Margery Milne, science writing. Visiting lecturers: Mark Van Doren, Lillian de la Torre. Ten scholarships given to graduates or undergraduates currently enrolled in college or university in U.S. or Canada. Tuition: $65-$100. Room and board: one week, $37-$47; two weeks, $74-$94; three weeks, $111-$141. Last year's enrollment, 95. Enrollment limited to 100. For information, write Margaret Robb, director, Writers' Conference, Hellems 122W, University of Colorado, Boulder, Colo.

FIFTH ANNUAL INSTITUTE IN TECHNICAL AND INDUSTRIAL COMMUNICATIONS, under auspices of Colorado State University, will meet July 9-13 at Fort Collins, Colo. Founded 1958. Director: Herman M. Weisman. Staff: K. C. Black, Ray Davison, Ernest Dichter, Roy C. Nelson, J. W. Perry, George T. Vardaman, John Zane, H. L. Chadbourne, Robert L. Craig, Thomas B. Fest, P. A. Field, David M. Gates, Lucien R. Greif, Charles H. Lang, Israel Light, Blaine K. McKee, M. W. Thistle, Madeline D. Warnock. Tuition: $50. Room and board: approx. $50-$60. Last year's enrollment, 57. For information, write Dr. Herman M. Weisman, director, Institute in Technical and Industrial Communications, Fort Collins, Colo.

SUFFIELD WRITER-READER CONFERENCE, under auspices of Suffield Academy, will meet July 22-29 at Suffield Academy, Suffield, Conn. Founded 1956. Director: Paul G. Sanderson. Staff: Louis Untermeyer, William Jay Smith, Elizabeth Janeway, Shirley Jackson, Carl Lindstrom. For brochure, write Paul G. Sanderson, Jr., director, Suffield Writer-Reader Conference, Suffield Academy, Suffield, Conn.

MCKENDREE WRITERS' CONFERENCE, sponsored by McKendree Writers' Association, will meet June 25-30 at McKendree College, Lebanon, Ill. Founded 1955. Director: Mildred Silver. Staff: Pierre Long, fiction and poetry; Berniece Roer, articles; Barlow Meyers, juveniles; Madge Ream, teaching creative writing to children. Contests in short story, poetry, one-act play, and article closed April 25. Scholarships offered to high school students selected for ability. Visiting lecturers to be announced. Tuition: $15 before May 15, $20 thereafter. One hour of college credit may be earned with $25 tuition. Room and board: from $18.50. For brochure, write McKendree Writers' Conference, McKendree College, Lebanon, Ill.

INDIANA UNIVERSITY WRITERS' CONFERENCE, under auspices of Indiana University, will meet July 6-12 at Bloomington, Ind. Founded 1940. Director: Robert W. Mitchner. Staff: Gladys Schmitt, novel; Robert Murphy, short story; Berton Roueché, nonfiction; Tad Mosel, television and the theatre; Lionel Wiggam, poetry; Charlotte Zolotow, children's literature; Bernard Sabath, techniques of writing; Mary Carey, feature articles. Visiting lecturers: Willie Snow Ethridge, William Raney. Weekly Reader Children's Book Club Fellowship, Bobbs-Merrill Fellowship in the Novel, ten Indiana University Foundation Scholarships, five Young Talent Scholarships, Indiana University Foundation Grant-in-Aid for Nonfiction or Drama, cash prizes. Panel discussions and symposia. Workshop in photography for the writer. Tour of Lilly Rare Book Library. Tuition: $25-$80. Room and board: estimated minimum, $35; estimated average in dormitory room, $45; estimated average in private, air-conditioned room, $65. Last year's enrollment, 104 (four above limit of 100). For brochure, write Robert W. Mitchner, director, Indiana University Writers' Conference, 448 Ballantine Hall, Bloomington, Ind.

MOREHEAD WRITERS' WORKSHOP, under auspices of Morehead State College, will meet Aug. 6-17 at Morehead, Ky. Founded 1952. Director: Albert Stewart. Staff: Robert Francis, Robert Hazel, Dayton Kohler, David Madden, Jane Mayhall, James Still, Hollis Summers. Workshops in poetry, short story, novel, essay, drama. Visiting lecturers: Andrew Lytle, Harvey Curtis Webster, others. Eagle Editions in poetry, some scholarship aid, awards in various categories of writing. Tuition: $15 per week. Room and board: room, $5 per week; board, about $12 per week. Last year's enrollment, 55. For information, write Albert Stewart, Box 841, Morehead State College, Morehead, Ky.

STAR ISLAND WRITERS' CONFERENCE will meet Aug. 4-17 at Oceanic Hotel, Star Island (Isles of Shoals), New Hampshire. Founded 1957. Director: Mary Chisholm Sweetser. Staff: Edna G. Cornell, Willadene Price, Shirley Barker, Ella Shannon Bowles, Esther Osman. Visiting lecturers: David O. Woodbury, Hetty Burlingame Beatty, Frederick T. McGill, Charles Rawlings, Siri M. Andrews, Mildred Mikkanan, Mary Nash, Dr. Robert S. Illingworth. Tuition: $35. Room and board: $47-$50 per week ($10 additional if twin bed unit is used as single room). Last year's enrollment, 22. For brochure, write Mary Chisholm Sweetser, director, Star Island Writers' Conference, 10 Kneeland St., Malden 48, Mass.

TUFTS POETRY WORKSHOP, under auspices of Tufts University, was founded 1960. No information received on 1962 program. Address inquiries to John Holmes, director, Tufts Poetry Workshop, Tufts Summer School, Tufts University, Medford 55, Mass.

FLORHAM PARK-MADISON WRITERS CONFERENCE, under auspices of the Madison Campus of Fairleigh Dickinson University, will meet July 16-28 at Madison, N. J., fifty minutes from New York. Founded 1961. Director: Gorham Munson. Staff: Charles Angoff, fiction; Peggy Bacon, juvenile writing; Margaret Coit, nonfiction; Loyd Haberly and Loring Williams, poetry; Dr. Paul Gillen, administrator. Weekly Reader Children's Book Club Fellowship for juvenile writer. Three hours of academic credit, graduate or undergraduate. Enrollment at this residential conference makes one eligible to enroll in Sept.-to-June home-progress correspondence session that will be equivalent to working with an editor on the carrying out of a writing program. Tuition: $105 including registration fee. Room and board: $75. Last year's attendance, 47 in combined sessions. For brochure, write Dr. Paul Gillen, conference administrator, Florham Park-Madison Writers Conference, Fairleigh Dickinson University, 285 Madison Ave., Madison, N.J.

GLORIETA WRITERS' CONFERENCE, sponsored by the Sunday School Board of the Southern Baptist Convention, will meet Aug. 2-8 at Glorieta, N.M. Founded 1953. Director: Clifton J. Allen. Workshops in fiction, magazine articles, playwriting, juvenile writing, poetry. Registration fee: $3. Last year's attendance, 100. For information, write Dr. Clifton J. Allen, 127 Ninth Avenue, North, Nashville 3, Tenn.

CHAUTAUQUA WRITERS' WORKSHOP, under auspices of Chautauqua Institution, was founded in 1947. No information received on 1962 program. Address inquiries to Registrar, Chautauqua Summer Schools, Chautauqua, N.Y.

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SYRACUSE WRITERS' CONFERENCE, under auspices of School of Journalism of Syracuse University, will meet Aug. 13-25 at Syracuse, N.Y. Founded 1956. Director: Roland E. Wolseley. Staff: Richard Powell, fiction; George Bush, article writing; Phyllis Whitney, juvenile writing. Tuition: $44 per credit hour; auditors, $44 for each course. Room and board variable. Last year's enrollment, 25. For information, write The Dean, School of Journalism, Syracuse University, Syracuse 10, N.Y.

TECHNICAL WRITERS' INSTITUTE, under auspices of Rensselaer Polytechnic Institute, will meet June 11-15, at Troy, N.Y. Founded 1953. Director: Jay R. Gould. Staff: Sterling P. Olmsted, Wentworth K. Brown, Douglas H. Washburn, Robert A. Spencer. Workshops in technical reports, instruction books and manuals, magazines and journals. Visiting lecturers: S. J. Goodman, Walter Brandenberg, Lawrence K. Hamilton, Stuart P. Hall, Roger P. Fox, F. U. Regan. Tuition: $175. Last year's enrollment, 75. For information, write Jay R. Gould, director, Technical Writers' Institute, Rensselaer Polytechnic Institute, Troy, N.Y.

COLUMBIA UNIVERSITY WRITERS CONFERENCE, under auspices of Columbia University Summer Session, will meet July 16-Aug. 2 at Harkness Theatre, Columbia University, N.Y. Founded 1951. Director: J. R. Humphreys. Staff: Martha Foley, Sylvia Shirley, Margarita Smith, George Britt, Leonie Adams. Visiting lecturers: Chet Hagan, Warren Brown, Millard Lampell, Roger Stevens, Howard M. Teichmann, Annie Laurie Williams, Knox Burger, Elliott W. Schryver, Samuel Vaughan, Alice Morris, Ted Patrick, Eleanor Perenyi, L. D. Clark, Elizabeth Enright, Richard Gehman, Caroline Gordon, Curtis Harnack, Mavis McIntosh, Bernard Weisberger. Tuition: $40 per credit hour; noncredit fee, $25. Room and board: room, $50-$130; board, $60-$65 (two meals). Students apply for admission to the Summer Session. Last year's enrollment, 12 (for credit). For information, write Director of the Summer Session, Columbia University, New York 27, N.Y.

NEW YORK CITY WRITERS CONFERENCE, under auspices of Wagner College, will meet July 10-20 on the Grymes Hill campus of Wagner College, Staten Island, N. Y. Founded 1956. Director: Willard Maas. Staff: Kay Boyle, fiction; Kenneth Koch, poetry; Edward Albee, drama. Stanley Drama Award, Adele Crabtree Memorial Fellowship; other fellowships and prizes include those established by Victor Weybright, Storer Lunt, and Frances Steloff. Two points of academic credit, graduate or undergraduate. Tuition: $70. All-inclusive fee (tuition, room, and board): $150. Last year's enrollment, 45. Literary biographies, samples of work, and a $10 pre-registration fee must accompany final application. If the candidate is rejected, this fee will be returned. For brochure, write Administrative Secretary, Wagner College, Staten Island 1, N.Y.

FIFTH ANNUAL SOUTHERN STATES WRITING WORKSHOPS, under the auspices of Camp Cherryfield for Adults, will meet July 21-Aug. 19 at Camp Cherryfield, Brevard, N.C. Founded 1958. Director: Louise Blackwell. Staff: Chalmers S. Murray, Etta Caldwell Harris, Helen Diehl Olds. Workshops in short story, novel, poetry, juveniles, and nonfiction. Tuition, room, and board: $70 per week, $130 for two weeks. Enrollment limited to 40. For information, write Miss Louise Blackwell, 1907 Lake Ave., Knoxville 16, Tenn.

PENNSYLVANIA CONTEMPORARY LITERATURE CONFERENCE, under auspices of Pennsylvania State University, was founded 1957. No information received on 1962 plans. Address inquiries to Writers' Conference, 221 Sparks Bldg., University Park, Pa.

ST. DAVID'S CHRISTIAN WRITERS' CONFERENCE, under auspices of St. David's Christian Writers' Association, will meet June 25-29 at St. David's (suburban Philadelphia), Pa. Founded 1958. Director: Charles A. Waugaman. Staff: Edward D. Fulweiler, beginning writers; Ann Rose Wright, writing and selling for children; Harry Neal, writing and selling the short story; Gordon Langley Hall, writing and selling nonfiction; Faith Coxe Bailey and Louise Massey, writing and production of drama; Ralph Seager, writing and selling poetry; Paul Allen, writing for mass media; Ed Wallowitch, photography; Jane Crowe Maxfield, beginning poets. Visiting lecturers: James Wesley Ingles, Aurelia Reigner, Eugene B. Moore, Mildred Schell, Glenn M. White, Agnes Sligh Turnbull, John Wallowitch, Miles W. Smith. Several $50 scholarships for college students. Tuition: $15. Room and board: $30. Last year's enrollment, 125. For brochure, write Charles A. Waugaman, 522 Valley View Road, Merion Station, Pa.

FIFTEENTH ANNUAL WRITERS' CONFERENCE OF THE UNIVERSITY OF UTAH, under the auspices of the University of Utah, will meet June 11-22 on the campus of the University of Utah, Salt Lake City, Utah. Founded 1947. Director: Brewster Ghiselin. Staff: Stanley Kunitz, poetry; John Hawkes, novel; Jessamyn West, short story. Two scholarships, $46 and $30, plus several for needy applicants covering all or part of the fees. Tuition: one week, $30; two weeks, $30-$40. Room and board: $9.50-$13.50 per week. For brochure, write Brewster Ghiselin, director, The Writers' Conference, University of Utah, Salt Lake City 12, Utah.

BREAD LOAF WRITERS' CONFERENCE, under auspices of Middlebury College, will meet Aug. 15-29 at Bread Loaf, Vt. Founded 1926. Director: John Ciardi. Assistant Director: Paul Cubeta. Staff: Eunice Blake, Richard Ellmann, Dudley Fitts, Nancy Hale, David McCord, John Frederick Nims, William Raney, Walter Ross, William Sloane, Richard Yates. Workshops in fiction, nonfiction, poetry, and juvenile literature (Weekly Reader Children's Book Club grant). Visiting lecturers: Robert Frost, Theodore Morrison, Cornelia Otis Skinner, William Hazlett Upson. About twenty scholarships and fellowships; candidates must be nominated by magazine editor, publisher, or literary agent. Tuition: contributors, $125; auditors, $95. Room and board: $85-$120. Last year's enrollment, 190. For brochure, write Bread Loaf Writers' Conference, Middlebury College, Middlebury 1, Vermont.

GEORGETOWN UNIVERSITY WRITERS CONFERENCE, under auspices of Summer School, Georgetown University, will meet Aug. 6-17 at Georgetown University, Washington 7, D.C. Founded 1960. Director: Dr. Riley Hughes. Staff: Daniel Berrigan, S.J., poetry; Leo Brady, drama; Patricia McGerr, fiction; Brother Francis, F.S.C., religious market; Marjorie Holmes, article writing; James A. Eldridge, trade publications; Esther M. Douty, juvenile writing; Virgil Carrington Jones, historical narrative. Visiting lecturers: Marquis Childs, Floyd Dell, Margaret Landon, Katherine Anne Porter. Six tuition scholarships from cooperating publishers. Tuition: $30 for one week, $50 for full period; registration, $5; reading fee, $10. Room and board: on campus, men, $20 per week; women, $15 per week; campus meal ticket available. Last year's enrollment, 65. For information, write Dr. Riley Hughes, Summer School, Georgetown University, Washington 7, D.C.

CHRISTIAN WRITERS AND EDITORS' CONFERENCE, jointly sponsored by Board of Education and Publication, American Baptist Convention; National Religious Publicity Council; Associated Church Press, and International Christian Writers Seminar, will meet July 7-14; Extension School of Journalism, July 14-28, at Green Lake, Wis. Founded 1948. Director: Dr. Ben Browne. Staff: Elizabeth Yates, George Mardikian, Lee Wyndham, Roland Wolseley, Albert and Bertha Johnson, Ralph W. Seager, Gilbert L. Brown, Ethelyn Parkinson, Ralph M. Johnson, Fletcher Coates, Eric Modean, Helen Doss. Workshops: experiential writing, juvenile fiction, writing for the family, writing books, religious drama, writing verse, beginning writers, advanced article writing, writing for the church, writing the short story, devotional and inspirational writing, editors' workshop, photography. Tuition: Conference, $20 per week; Extension School of Journalism, $5 per week. Room and board: approx. $5.75-$13.50 per week. Conference will be host to more than 70 nationals from Asia, Africa, South America, and Europe, who are engaged in writing

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First founded and still the first

AUGUST 15 to 29

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Poetry: Dudley Fitts, David McCord, John Frederick Nims

Fiction—Non-Fiction: Nancy Hale, William Raney, William Sloane, Richard Yates, Richard Ellmann, Walter Ross

Juvenile Literature: Eunice Blake

Special Lecturers: Robert Frost, Theodore Morrison, William Hazlett Upson, Cornelia Otis Skinner

Other members of the Staff will be announced later.

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For writers, aspiring writers, and teachers of writing and literature Bread Loaf offers an intensive two weeks of lectures and workshops by professional writers. A limited number of Conference members may, on special application, submit a manuscript for individual criticism. All others attend as auditors without submission of manuscripts but are free to take part in discussions, and above all to hear professionals discuss the writing process from inside the writing.

Housing facilities are limited and must be assigned to the earliest applicants.

BREAD LOAF WRITERS' CONFERENCE

Middlebury College, Middlebury 1, Vermont

CHAUTAUQUA WRITERS' WORKSHOP

16th Season—July 9-27, 1962

Staff: Stanley Koehler, director, Poetry; Margaret Widdemer, Fiction; Jules Chametzky, Non-Fiction.

Single course, $30; three courses, $75. Lower rates for auditors. Academic credit through Syracuse University.

Workshop members have swimming, boating, fishing privileges in Lake Chautauqua. Full Chautauqua program includes concerts by Chautauqua Symphony Orchestra; plays by Chautauqua Repertory Theater; operas by Chautauqua Opera Association; daily meditations, lectures, recitals and other attractions in amphitheater.

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Outstanding Staff, including: Rolfe Humphries, Edwin Peterson, Marian Place, Marguerite Henry, John Bakeless, Lorus and Margery Milne and Mildred Walker.

Write: MARGARET ROBB, Director
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SUFFIELD WRITER—READER CONFERENCE

SUFFIELD ACADEMY, Suffield, Conn.

July 22 to July 29

7th year

POETRY:	**William Jay Smith**
THE NOVEL:	**Elizabeth Janeway**
SHORT STORY:	**Shirley Jackson**
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SPECIAL GUESTS AND LECTURERS FOR THE WEEK:	**Padraic Colum** **Jay Williams**

CONFERENCE ADVISOR AND LECTURER: Louis Untermeyer

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Workshops and discussion groups are often held on the tree shaded lawns of the picturesque Suffield Academy campus (est. 1833), in surroundings typical of an old and historic New England town. Enrollment limited.

For details write: **PAUL G. SANDERSON, JR., *Director***
Suffield Academy, Suffield, Conn.

FLORHAM PARK — MADISON WRITERS CONFERENCE

FAIRLEIGH DICKINSON UNIVERSITY, MADISON, NEW JERSEY

July 16 - July 28

Practicality is the keynote and publication is the aim. Workshops in fiction, nonfiction, juvenile writing and poetry led by writers who are experienced teachers. Individual conferences on current manuscripts and future projects. A unique feature: optional continuation of the conference at home for the academic year of 1962-1963. A new plan for working with an editor after the regular conference has closed.

For brochure, write GORHAM MUNSON, DIRECTOR, FLORHAM PARK—MADISON WRITERS CONFERENCE, FAIRLEIGH DICKINSON UNIVERSITY, MADISON, NEW JERSEY.

Summer Session WRITING COURSES

JULY 2 - AUGUST 10

FICTION: Martha Foley, Sylvia Shirley, Margarita Smith

NON-FICTION: George Britt, John R. Humphreys

POETRY: Leonie Adams

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Under the supervision of John R. Humphreys
July 16 - August 2
Monday through Thursday — 5 to 6 p.m.

Series of lectures and panel discussions on the problems of writing and marketing, by prominent guest writers, editors, publishers, and radio and television representatives. Arranged for the benefit of students of Writing, the Writers Conference is also open without fee to all registered students of the Summer Session.

For Bulletin or further information, write or visit Director of the Summer Session, Columbia University, New York 27, N. Y. UNiversity 5-4000 Ext. 2688.

COLUMBIA UNIVERSITY

MOREHEAD WRITERS' WORKSHOP

11th Annual August 6-17

STAFF: Robert Francis, Andrew Lytle, Jane Mayhall, Hollis Summers, James Still, David Madden, Harvey Curtis Webster, Robert Hazel, Caroline Gordon.

SUBJECTS: Poetry, Short Story, Novel, Essay, Playwriting.

PROGRAM: Seminars, Consultations, Group Discussions, Lectures.

FEES: Tuition, $15 per week; Room, $5 per week.

WRITE: Albert Stewart, Director, Morehead State College, Morehead, Kentucky.

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(The Student-Centered Conference)

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Each of the distinguished staff-members listed below will give individual criticism of manuscripts submitted in advance by all regular members of his six-session workshop:

Novel—GLADYS SCHMITT, whose latest best-selling novel is *Rembrandt.*
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Television And The Theatre—TAD MOSEL, 1960 Pulitzer Prize winner in drama.
Poetry—LIONEL WIGGAM, gifted author of two volumes of lyric poetry.
Juveniles—CHARLOTTE ZOLOTOW, beloved writer of 17 books for children.
Techniques—BERNARD SABATH, literary craftsman, playwright, and teacher.
Feature Articles—MARY CAREY, prolific expert on short nonfiction pieces.

Evening lectures will be given by Willie Snow Ethridge and William Raney.

Various other successful editors, authors, and critics will be available for extra, free consultations. Short-term workshops in specialized fields of interest, such as Photography for the Writer, will be offered to Conference members without charge.

The atmosphere of the Indiana University Writers' Conference is uniquely friendly and stimulating. (It is also entirely air-conditioned.) Living accommodations are plentiful.

Only 100 regular students are admitted, and individual workshops are limited to 25 manuscript-submitting members. Special provision will be made this year to accept a small number of *teachers* of writing as auditors.

For brochure and application blank, write to
Robert W. Mitchner, Director
INDIANA UNIVERSITY WRITERS' CONFERENCE
448 Ballantine Hall, Bloomington, Indiana

10th PACIFIC COAST WRITERS' CONFERENCE

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NOVEL, SHORT STORY, POEM, FILM

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Regional Writers' Conference — June 13, 14, 15 Cash prize manuscript contest. Three days of workshops. Leaders: Pauline Bloom, short story; David Taylor, novel; Earl Crooker, drama; and others for poetry, articles, juveniles, literary story, and technical writing. All events and evening lectures at the Warwick Hotel. Write today for contest rules and program to: FAY OPPENHEIM, Registrar.
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The theory and practice of literary criticism

Courses by:
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INDIANA UNIVERSITY Bloomington, Indiana

Fifteenth
CHRISTIAN WRITERS AND EDITORS' CONFERENCE
Green Lake, Wisconsin July 7-14

Extension School of Christian Journalism July 14-28
Academic credit from the University of Redlands

Write to: Dr. Ben Browne, Director
American Baptist Convention Offices
Valley Forge, Pa.

BREAD LOAF

Graduate
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June 27 - August 11, 1962

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Kenneth Connelly, Smith College
Donald Davidson, Vanderbilt University
Elizabeth Drew, Smith College
Maurice Kelley, Princeton University
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FICTION: *KAY BOYLE*
POETRY: *KENNETH KOCH*
DRAMA: *EDWARD ALBEE*
DIRECTOR: *WILLARD MAAS*

Thirty distinguished guests for coffee-hour round-table discussions: leading publishers, editors, agents, playwrights, directors, novelists, poets and critics. Fellowships and prizes given, including $500 Stanley Drama Award. 2 academic credits for students. Apply Ethel Lambert, Administrative Secretary, NYC Writers Conference, Wagner College, Staten Island, New York.

WAGNER COLLEGE
JULY 10 - 20

and producing Christian literature overseas. Last year's enrollment, 200. For information, write Dr. Benjamin P. Browne, director, Christian Writers and Editors' Conference, American Baptist Headquarters, Valley Forge, Pa.

RIDGECREST WRITERS' CONFERENCE, sponsored by Sunday School Board of the Southern Baptist Convention, will meet June 21-27 at Ridgecrest, N.C. Founded 1931. Director: Clifton J. Allen. Workshops in fiction, nonfiction, plays, juveniles, and poetry. Registration fee: $3. Last year's enrollment, 100. For information, write Dr. Clifton J. Allen, 127 Ninth Ave., North, Nashville 3, Tenn.

SIXTH ANNUAL FINE ARTS CONFERENCE, under auspices of Yankton College, will meet June 4-10 at Yankton, S.D. Founded 1957. Workshops in art, dance, music, and writing. Staff for writing workshops: Adeline M. Jenney, creative writing and literature; Robert D. Moulton, drama. Other lecturers: Milton S. Smith, professor of English; R. J. deLaubenfels and Donald Rosenberg, professors of speech and drama. College credit, not to exceed one hour, can be earned. Tuition: registration fee, $3; admission to all activities, adults, $27, college students, $20; high school students, $12. Room and board: $15. For brochure, write Director, Fine Arts Conference, Yankton College, Yankton, S.D.

WRITERS' FLYING WORKSHOP, sponsored by American-Foreign Travel Associates, will meet June 30-July 7, flying New York to San Juan, Puerto Rico, and return, with side trip to Barraquitas, Puerto Rico. Director: Fay Oppenheim. Staff: Pauline Bloom. Visits and teas with Puerto Rican writers. Prizes for best manuscripts submitted by enrollees. Tuition: $300, including air fare, accommodations, and meals. Last year's enrollment, 20. For information, write Writers' Flying Workshop, American-Foreign Travel Associates, c/o Trenton Travel Service, Inc., 2 N. Willow St., Trenton 8, N.J.

ONE- TO FOUR-DAY CONFERENCES

ARKANSAS WRITERS' CONFERENCE, under auspices of Arkansas Pioneer Branch, National League of American Penwomen, and other sponsors, will meet June 2-4 at the Albert Pike Hotel, Little Rock, Ark. Founded 1945. Director: Anna Nash Yarbrough. Staff: Pierre Long, and others to be announced. Cash awards. Registration: $1 per day. Last year's enrollment, about 200. For brochure, write Anna Nash Yarbrough, 510 East St., Benton, Ark.

EIGHTH ANNUAL WRITERS' WEEK IN PASADENA, under auspices of Pasadena City College, will meet May 7-10 at Pasadena Public Library (mornings) and Harbeson Hall, Pasadena City College (evenings). Founded 1954. Director: Helen Hinckley Jones. Administrator in charge: Dean Herman Smith. Lecturers: Gerry Day, Lillian M. Watkins, Shirley Sargent, Helen B. Walters, Samuel Birnkrant, Ethel Jacobson, Lisa Belknap, Parker B. Ladd,

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Kimmis Hendrick, John Wesley Noble. Tuition free. Last year's attendance, 549. For brochure, write Extended Day, Pasadena City College, Pasadena, Calif.

UNIVERSITY OF KANSAS WRITERS' CONFERENCE, under auspices of University of Kansas Extension and William Allen White School of Journalism and Public Information, will meet June 26-29 at Lawrence, Kans. Founded 1948. Director: Frances Grinstead. Staff: Edsel Ford, poetry; John Selby and Marnie Ellingson, fiction; Bob Sanford, features and criticism; Holly Wilson, juvenile writing. Visiting lecturer: Peggy Greene. Tuition: $30. Room and board: $3.50-$4.50 per day. Last year's enrollment, 60. For information, write Frances Grinstead, 203 Flint Hall, University of Kansas, Lawrence, Kans.

MAINE WRITERS' CONFERENCE, under auspices of Ocean Park Association, will meet Aug. 21-24 at Ocean Park, Maine. Founded 1941. Director: Kitty Parsons. Vice-chairman: Ina Ladd. Registrar: Mildred Thomas. Speakers: Emily B. Flint, David O. Woodbury, George Abbe, William F. Wright, Jr., Arch Soutar, Chard Powers Smith, Charles Rawlings, Loring Williams, Mary K. Harmon. Prizes. Tuition: $1.50 per day. Room and board: approx. $2.50 per day at hotel. Last year's attendance, 90. For information, write Mildred Thomas, secretary, Maine Writers' Conference, Ocean Park, Maine.

BOSTON COLLEGE WRITERS' CONFERENCE, under auspices of Boston College Humanities Series, met on April 7 on the Main Campus, Boston College, Chestnut Hill, Mass. Founded 1961. For information write Rev. Francis Sweeney, S.J., Boston College, Chestnut Hill 67, Mass.

MICHIGAN WRITERS' CONFERENCE, under auspices of English Department, University of Michigan, will not meet in 1962 but will meet in May 1963.

MID WEST SILVER LAKE WRITERS' CONFERENCE, under auspices of Committee for the Mid West Silver Lake Conference, will meet July 13-15 at Oak Haven, Route 3, Fairmont, Minn. Founded 1953. Director: Mark Miller. Staff: Edith Howie, Mabel Miller, Jessie Erickson, P. Evans Coleman. Two work scholarships, poetry awards. Tuition: $15. Room and board: $3-$8.50 per day. Last year's enrollment, 24. For information, write P. E. Coleman, Rte. 3, Oak Haven, Fairmont, Minn.

OMAHA WRITERS' CONFERENCE, under auspices of Creighton University, will meet May 11-12 at Creighton University, Omaha, Neb. Founded 1946. Director: L. V. Jacks. Staff: William E. Barrett, Loula Grace Erdman, Fr. Roswell Williams, S.J., Eileen Lieben, Marjorie Walsh. Tuition: $11. Last year's attendance, 60. For information, write Miss Amelia Hartman, 2405 Cuning St., Omaha, Neb.

EASTERN NEW MEXICO WRITERS' WORKSHOP, under auspices of Eastern New Mexico University, will meet June 27-30 at Portales, N.M. Founded 1952. Director: Dr. E. Debs Smith. Staff: B. June West, Jim Penrod. Workshops in novel, short story, and poetry. Visiting lecturers: Loula Grace Erdman, Byron Chew. $200 cash award. Tuition: $12. Room and board: $4 per day. Last year's attendance, 100. For information, write Dr. E. Debs Smith, Eastern New Mexico University, Portales, N.M.

NEW YORK STATE RELIGIOUS WRITERS' CONFERENCE, under auspices of New York State Council of Churches and Syracuse University, will meet Oct. 11-12 at Syracuse University, Women's Bldg., 821 Comstock Ave., Syracuse, N.Y. Founded 1956. Directors: Dr. Robert W. Root, Rev. Robert E. Breth. Staff: To be announced; will include members of the School of Journalism faculty, Syracuse University. Visiting lecturer: Dr. William Walzer. Tuition: $6. Last year's attendance, 50. For information, write Rev. Robert E. Breth, 600 W. Genesee St., Syracuse 4, N.Y.

HUDSON VALLEY REGIONAL WRITERS' WORKSHOP, under auspices of Colony Arts Center, will hold a series of three-day sessions, starting June 27 and concluding Aug. 31, at the Colony Arts Center, Woodstock, N.Y. Founded 1959. Director: Bill Newgold. The theme of the workshops will be writing as a business. Tuition: $10 for 3-day session. Last year's enrollment, 72. For information, write Program Director, Colony Arts Center, 22-24 Rock City Road, Woodstock, N.Y.

SHORT COURSE IN PROFESSIONAL WRITING, under auspices of University of Oklahoma, will meet June 5-7 at Norman, Okla. Director: Prof. Foster-Harris. Staff: Ken McCormick, Oliver Swan, William Carrington Guy, Frank Gould, Bernard Farban, Tad Golas, Donald Mainprize, Jerry Seibert, Al Dewlen, Bill Berger. Workshops in fiction, short story, novel, confession story, religious story, juveniles, nonfiction. Tuition: $15. Room and board: dormitory room, $2.50 per day; other accommodations, variable. Last year's enrollment, 400. For information, write Mrs. Helen R. Smith, Box 2518, Norman, Okla.

PHILADELPHIA REGIONAL WRITERS' CONFERENCE, under the auspices of a number of writers' clubs in the Philadelphia area, will meet June 13-15 at the Warwick Hotel, Philadelphia. Founded 1949. President: Emma S. Wood. Executive Director: Walter M. Breish. Staff: Lewis Nachod, basic problems and principles; Claude Koch, the novel; Aurelia Reigner, juveniles; Dr. Earl T. Crooker, drama; Helen G. First, young adult novel; Pauline Bloom, short story; Br. G. Francis, literary story; Jean Soule, light verse; David Taylor, history and biography; Edgar Williams, articles and features; Peggy Dowst Redman, poetry; Seymour Shubin, short-short; Malcolm Stewart, technical writing; Philip Croll, public relations; Arthur L. Redstone, business reports. Awards and scholarships. Tuition: one workshop, $7; two or more workshops, $6 each. Room and board: apply at Warwick Hotel. Last year's attendance, 200. For information, write Mrs. Fay E. Oppenheim, Registrar, P.O. Box 897, Philadelphia 5, Pa.

WESTERN PENNSYLVANIA CONFERENCE FOR READERS AND WRITERS. No information received on 1962 meeting.

SOUTHWEST WRITERS CONFERENCE, under auspices of the Byliners, will meet June 2-5 at the Robert Driscoll Hotel, Corpus Christi, Tex. Founded 1944. Director: Dee Woods. Staff: Fred Gipson, Walter Prescott Webb, Harrison Smith, Robert Martin Hodesh, Lon Tinkle, Col. Wilfred McCormick, Everett E. DeGolyer, Ken McCormick, Donald A. Wollheim, Horton Foote, Betty Finnin, Loring Williams, Frances Smith, General Hobart Huson, Frank Wardlaw. $1,000 in cash awards, 20 scholarships for university students. Autograph parties. Last year's enrollment, 350. For information, write Dee Woods, 406 S. Carancahua, Corpus Christi, Tex.

TWENTY-SEVENTH ANNUAL ROUNDUP, LEAGUE OF UTAH WRITERS will meet Sept. 7-9 at Provo, Utah. Founded 1935. Director: Cameron Jones. Staff to be announced. Prizes. Tuition: $12. Last year's attendance, $125. For information, write Miss Bonnie Emmertson, secretary, League of Utah Writers, 530 Colorado St., Salt Lake City 16, Utah.

LEAGUE OF VERMONT WRITERS' SUMMER INSTITUTE will meet July 12-13 at the University of Vermont, Burlington, Vt. Director: Gary Earl Heath. Lecturers to be announced. Tuition: $1 for nonmembers. For information, write Gary Earl Heath, P.O. Box 104, St. Albans, Vt.

PACIFIC NORTHWEST INTERNATIONAL WRITERS CONFERENCE will meet July 26-28 at the University of Washington, Seattle, Wash. Founded 1956. Director: Zola H. Ross. Staff: Ralph Potts, Lucile McDonald, Lucile Vaughan Payne, Patricia Campbell, Nelson Bentley, Donald Clark, Tom E. Clarke, Bonnie LeFever, Kramer Adams. Visiting lecturers: Marquis Childs, Leon Uris, Leland Frederick Cooley, Ric Hardman, Robert Wright. Cash prizes. Tuition: $15 for workshops. Last year's enrollment, 325. For information, write Tom E. Clarke, secretary-treasurer, Pacific Northwest International Writers Conference, 15531 Ninth N.E., Seattle 55, Wash.

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Keys to Red Conduct

"Russia in My Life," by Thomas P. Whitney *(Reynal-Morrow. 307 pp. $6), describes a Foreign Service official's long skirmish with the realities of Soviet existence. Harrison E. Salisbury has had many tours of duty as correspondent in the USSR for The New York Times.*

By HARRISON E. SALISBURY

IN AMERICA's ceaseless struggle for comprehension of the Russian riddle a never-ending flow of books pours from the presses. Each year the tide rises higher. Surely, no nation ever strove more valiantly to wrest with the central dilemma of its times.

Perhaps it is because of this very volume of printed matter that only occasional work of true insight flashes across the horizon. Such a book was George Kennan's "Russia and the West Under Lenin and Stalin." Such—in its own individualistic and subtle way—is Thomas Whitney's "Russia in My Life," part autobiography, part shrewd analysis, part love story, part racy narrative, part sensitive evocation of the deep meaning of Russian life. Taken as a whole, it is as rewarding a guide to the reality of Russia as any American of this generation has produced.

Thomas Porter Whitney was an Ohio boy, educated in New England, who was confronted with a tough choice in the late winter or early spring of 1937. As a senior in Amherst College he received two letters. One was an offer of a tryout with a pro baseball team in Vermont. The other was a scholarship for a post-graduate course in Russian at the University of California.

His heart leaned to baseball but his mind opted for the course in Russian. This book, in a sense, is a story of what followed: a wartime mission to Moscow, service in the U.S. Embassy, a Russian romance with the beautiful and talented composer who was to become his wife, the harsh realities of Moscow life, the descent into the deep chill of the cold war years and Stalin's waxing paranoia, quiet moments of village life, dangers, boredom, deprivation.

In addition to all this, there is also a happy ending when, after nine long years, Whitney and his wife finally managed to emerge from "house arrest."

By utilizing the framework of a thrilling personal history, Mr. Whitney has at the same time managed to present the fundamental elements of the Russian psyche and the Communist system.

In his hands Klyuchevsky becomes more than a great Russian historian. He is the source of a valued clue to current Russian conduct. When Klyuchevsky describes the "never-ending struggle" of the Russian peoples against nomadic incursions that went on for centuries he is, Mr. Whitney notes, explaining the conditioning of the present Russian generation to the vulnerability of their land to attack. And out of this has emerged "some qualities of the

—*From the book.*

Thomas P. Whitney and wife—"realistic evaluations of Soviet potential."

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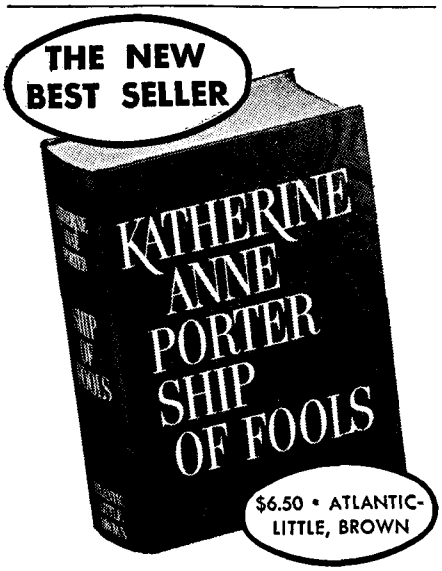


Russian people—patience, fortitude, willingness to accept sacrifice, great energy."

"These," as he says, "play their role in international affairs today."

He tells—from the inside—of the fantastic paucity of information that we possessed at the start of World War II regarding the nature or resources of our strange ally. And how ill-equipped we were to tackle the task of learning to deal with Russia.

Some of the endeavors to cope with these lacks—including Whitney's own effort to evaluate Russia's oil production—have the suspense of a detective thriller.

And out of this deep knowledge of Soviet economy he has arrived at realistic evaluations of Soviet potential which will bear reiterating. At the end of the Second World War in 1945 the author was convinced on just the fragmentary data which could be pieced together that "it would [not] take the USSR more than a few years to explode its own first atom bomb." This was a time when many American "experts" were proclaiming that our monopoly might last twenty or twenty-five years. Mr. Whitney warned then that "the Soviet Union could, given peace, in the longer run of two or three decades challenge the United States in economic growth. . . . The Soviet Union, in short, as I foresaw, could hope to become a richer more powerful nation than the United States."

It is the clear-sighted accuracy of his analyses of Soviet policy and perspective that lends weight to his evaluation of the probable course of development of the present regime. Mr.

(*Continued on page* 61)

History-Maker from Independence

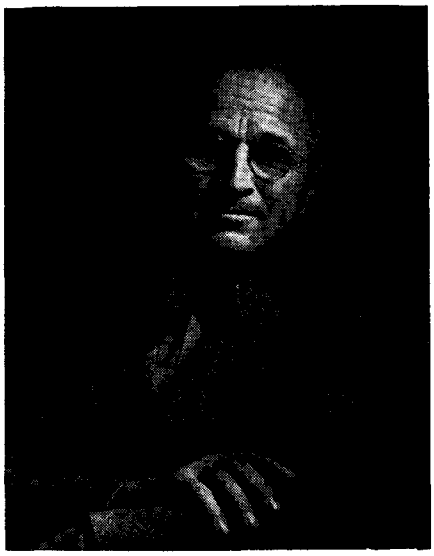
"The Man from Missouri: The Life and Times of Harry S. Truman," by Alfred Steinberg *(Putnam. 429 pp. $6.50), claims that FDR's successor is the most underrated Chief Executive in United States history. Walter Johnson, who is a professor of history at the University of Chicago, wrote "1600 Pennsylvania Avenue: Presidents and the People, 1929-1959."*

By WALTER JOHNSON

REPORTER and free-lance writer Alfred Steinberg has done well with the difficult task of writing a full-length biography of that controversial figure Harry S. Truman. After describing and analyzing Mr. Truman's career from childhood to bank clerk, to farmer, to Captain Harry of Battery D, to the Pendergast years as county judge, then to the Senate, the Presidency, and after, Mr. Steinberg concludes that

> . . . when the veneer of his tumultuous era in office is stripped away, and his frank language along with his excessive loyalty are forgotten, what remains is a man of strength and patriotism who made great and courageous decisions. Within his lifetime, he can already be called the most underrated President in his country's entire history.

There is no question that the Truman Doctrine, the Marshall Plan, the Berlin Airlift, the North Atlantic Treaty Organization, and intervention in Korea were great and courageous decisions.



Harry S. Truman—"great and courageous decisions."

There is no doubt that he was patriotic, strong in many ways, and had a fierce courage, unquestioned integrity, and a deep sympathy for the underdog. But Mr. Steinberg does not emphasize quite enough that Mr. Truman's wilful partisanship and rash outbursts crippled his effectiveness when the public needed inspired leadership to explain two of the major events of an epoch-making period.

Mr. Steinberg points out that as the crisis over China developed between 1947-1949, Mr. Truman was "remiss" in not taking Congress into his confidence as he had done in European affairs. And the author also observes that "the Administration had failed miserably to educate the public" on the

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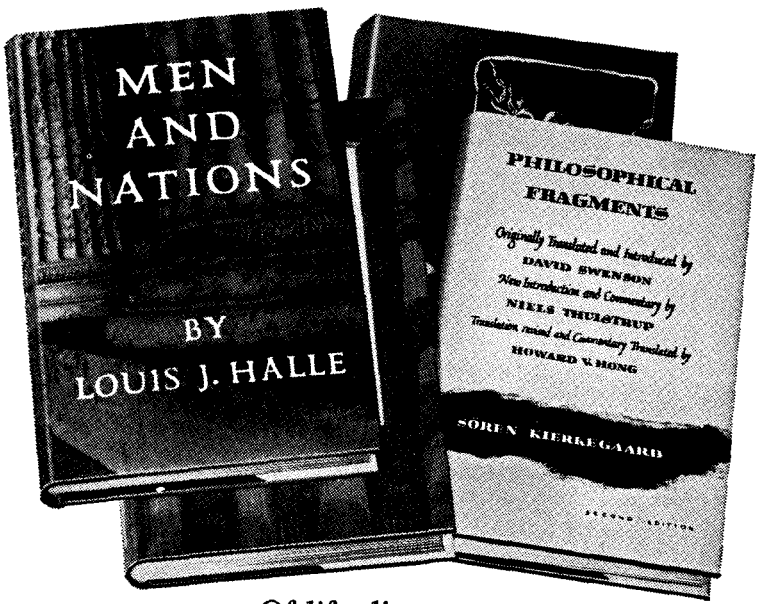
necessity of intervention in Korea. These two "failings," I insist, contributed to immense public confusion, opened the way for demagogic attacks on Truman, vastly increased the appeal of the McCarthyites, and have dogged policy-makers ever since, not only over relations toward Communist China but on the question of the wisdom of limited war in an age of hydrogen bombs and missiles.

It is evident from "The Man from Missouri" that Mr. Steinberg explored the papers in the Truman library, conducted interviews with a variety of people, and read widely in books, magazines, and newspapers. There are many new and intriguing insights into Mr. Truman as a person and as President. But it is occasionally disappointing that there are no footnotes to indicate the source of significant and controversial statements.

IN several instances Mr. Steinberg is too disposed toward accepting the ex-President's version of a complex situation. He writes, for example, that when the 1952 Democratic Convention deadlocked, Mr. Truman flew to Chicago, met with Convention leaders, and insisted upon the nomination of Adlai Stevenson. The facts are that the President arrived at the Blackstone Hotel during the second ballot on July 25. (The Convention was never deadlocked.) At the close of the second ballot, James A. Finnegan, directing the Stevenson draft movement on the floor of the International Amphitheater, announced that Stevenson would have it on the third ballot. A number of states committed to other candidates for the first two ballots had told Finnegan, long before Mr. Truman's intervention, of their intention of switching on the third. President Truman got on a fast-moving bandwagon when he reached Chicago. His activities may have speeded up slightly, but no more, what had been a foregone conclusion since July 24. And, in writing about the 1956 Convention, Mr. Steinberg comments that although Stevenson won the nomination he was "reluctant to run." Anyone who slugged it out in primaries with Senator Estes Kefauver can hardly be described as "reluctant to run." While Harry S. Truman made an immense amount of history as President, it would be a mark of great unwisdom for those of us writing about the Truman years to accept uncritically his version of every event.

Readers of this book—one that will certainly provoke controversy—will perhaps agree with the late Sam Rayburn's comment: "Harry Truman, of all the Presidents I have known, could do the big things in the biggest way and the little things in the littlest way."



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Open Doors to Discussion

By ALICE DALGLIESH

AS ALMOST *everyone* knows, March was the month that held the excitement of the announcement of the John Newbery and Randolph Caldecott Medals. The presentation of these medals—and of any award—is of course the open door to discussion. "But why . . . ?" "Don't you think. . . . ?" "Couldn't they have. . . . ?" Unfortunately, awards for children's books do not get the discussion that the press gives to prizes for adult writing. It would be healthy and desirable if they did.

This year both medals were awarded to former winners—the first time it has happened. The event in itself has led to discussion. However, if the prize book shows definite growth over the former one, if it stands head and shoulders above others in the field, there seems no reason why the medal should not be twice awarded.

The Caldecott medal for the most distinguished American picture book for children was given to Marcia Brown for "Once A Mouse . . .," an old Indian fable (Scribners). In announcing this award the committee was enthusiastic in its citation: "With action, humor and warmth rarely achieved in woodcuts, 'Once A Mouse' is a perfect picture book." Runners-up were Peter Spier for "The Fox Went Out on a Chilly Night" (Doubleday), Maurice Sendak for the illustrations in "Little Bear's Visit," by Elsa Minarik (Harper), and Adrienne Adams for "The Day We Saw the Sun Come Up," by Alice E. Goudey (Scribners). All of these were reviewed in *SR*.

The Newbery Medal for the most distinguished book for older children was given to Elizabeth George Speare for "The Bronze Bow," a story set in Galilee in the time of Jesus. In announcing the award the committee stated (according to the release): "This is a book that will speak to young people of all nations." Its theme, that love may be stronger than hate and that it is the source of life's strength, will speak to many. But is it not an absolute essential to respect the fact that a book in which Jesus appears as a teacher, a healer, a living force, can appeal only to individuals according to their beliefs?

Although "The Bronze Bow" is movingly and sincerely written, with a high emotional charge, the ending will raise questions in some minds. What is the future of Leah, Daniel's mentally ill sister, whose cure is begun by her brother's care for her and by the love of a young legionary in the Roman army, and finally completed by her faith in Jesus? What will happen when she knows the young legionary is going away forever? Young people will be interested in discussing the many facets of this book.

Runners-up for the Newbery Medal were "Frontier Living," by Edwin Tunis (World), "The Golden Goblet," by Eloise McGraw (Coward-McCann), and "Belling the Tiger," by Mary Stoltz (Harper). A more diverse group of books can scarcely be imagined. The first mentioned was reviewed here last month. "The Golden Goblet" is a moderately interesting story of a goldsmith's apprentice in Egypt, in which there is also an element of mystery. "Belling the Tiger" is a clever but somewhat sophisticated extension of a well-known fable. Its author has previously made an outstanding contribution to books for older girls.

The Child Study Association Award, which is given for a specific type of book—one that broadens understanding of social values—also raises questions. It is interesting to see that it went to Aimée Sommerfelt for "The Road to Agra" (Criterion). When I first read this book I recognized its charm and sympathetic treatment, although I also realized that the "journey to Agra" is an attempt to give a composite tapestry of Indian life. What stopped me was the fact that, due to the accident of a brusque guard being on duty at the Indian clinic to which the little girl in the book and her brother went for help against her advancing blindness, they were turned away and UNICEF had to come to the rescue. At this point, I asked a young Indian girl, Vrinda Nirodi, to review the book. She was hard on it, too hard perhaps if it is to be considered as a lead-up to UNICEF's valuable work, but many of her criticisms seem valid, viewing the story through Indian eyes. Through the eyes of an outsider who has lived in the country we get one view; through the eyes of a national of the country, another. We need both.

—From "Playtime in Africa."

EDITOR'S NOTE: Several correspondents have asked for rather comprehensive lists of children's books, which we do not have, and which would have to be individually compiled. Mrs. F. A. Plymale of Morrow, Ohio, asks for help with a basic list for high school (about 5,000 books needed). Mrs. Hugh Barker, also from Ohio, asks for a basic list of books for children of all ages. To both of these and to other correspondents, I suggest writing to the Children's Book Council, Inc., 175 Fifth Ave., New York 10, N.Y., and enclosing five cents (in coin, not stamps) for "Aids to Choosing Books for Your Children," compiled for the Children's Book Council, Inc., by Alice Dalgliesh and Annis Duff. This is a *list of booklists*, and of books about children's books. Some lists are free; for others prices are indicated. The list is kept constantly revised, and offers a wide variety of choice, including the Basic Book Collection lists of the American Library Association, which are essential to anyone equipping a library. A useful general booklist, giving both old and new books and adult books for young people, is "3,300 Best Books for Children," compiled by Patricia H. Allen for *Library Journal*. Single copies ($3 prepaid) may be obtained from R. R. Bowker Co., 62 West 45th St., New York 3, N.Y.

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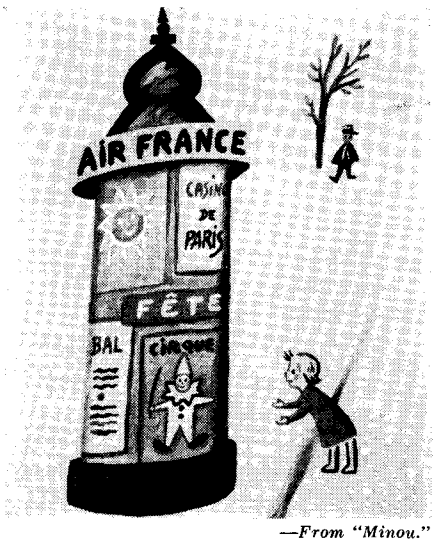
Travel Here and There

I READ SIGNS. *By Tom Funk. Holiday House.* 40 *pp.* $2.50. This original little book with its colorful, amusing pictures should be the delight of beginning readers everywhere. Only the first few pages and the last ones have text; otherwise we go to the post office with Peter Malone and his dog Tuffy, reading all the signs, of which there are many. Tuffy assists by his entertaining ways and by "reading" the sign "CURB YOUR DOG." Finally Peter comes home to set up a sign shop of his own, and the Malone house is well decorated with them. Tom Funk has succeeded in giving children real fun without being overcartoonish. Ages 5-8.

LOBSTERMAN. *Written and illustrated by Dahlov Ipcar. Knopf.* 32 *pp.* $2.95. For several years I had a little house in Nova Scotia flanked on either side by lobster traps—and by houses owned by lobster fishermen. Never did I see them looking as slick and colorful as the fishermen in this book. But there would be no picture books if artists with a decorative flair such as Mrs. Ipcar's could not play with color. A good, informative story with the artist's characteristically gay pictures, this takes a Maine boy through two days' fishing with his father, and leaves him in bed thinking over all kinds of fishing—and deciding, of course, to be a lobster fisherman. Ages 5-8.

MINOU. *By Françoise. Illustrated by the author. Scribners.* 32 *pp.* $2.95. Françoise used to come over from France every year with a new picture book, which very young Americans instantly took to their hearts. Last August she died suddenly, but her group of books will continue to charm children for some time to come. She was best known for her books about Jeanne-Marie, the first of which, "Jeanne-Marie Counts Her Sheep," won the New York *Herald Tribune* prize. This delighted her: "Because I am French and so can never hope to win your Caldecott Medal. But the letters the children write me—*they* are my medal." In "Minou" she introduces a different type of heroine. Nénette searches for her lost cat, then stands at her bedroom window calling into the night: "Minou, Minou, MINOU." Nénette does not, on the last page, see Minou approaching from behind a tree, but the child reader sees him—and all is well once more. Ages 3-6.



—From "Minou."

LITTLE RUNNER OF THE LONGHOUSE. *An "I Can Read" Book. By Betty Baker. Pictures by Arnold Lobel. Harper.* 56 *pp.* $1.95. Have you ever thought how pleasant it is to have enough blank pages to lead into (and out of) a picture book gracefully? It is seldom possible because the author *has* to have all the pages. But look at this one. . . . It has a pleasant, simple text, a readable but not too confined vocabulary, and sentences that are neither so short nor so sharp that they bite you. Children will love the story of the Iroquois custom of going around with masks at the New Year, threatening to take things if not given maple sugar. Little Runner tries unfairly to trade Little Brother for maple sugar, but his mother plays with him; yet she has the laugh on him anyway, for Little Brother is sitting securely by the fire. We leave both little boys happily eating maple sugar as the snow falls on the longhouse. Charming pictures. Ages 4-8.

SCIENCE ABC. *By David Knight. Pictures by Gustav Schrotter. Watts.* 46 *pp.* $1.50. This tiny ABC slipped down in the package of books from Watts and almost got lost—which would have been too bad, because small boys especially are going to like it. A is Air and Z is Zero—praise be, not Zebra. Capital, small, and script letters given, but the script seems a bit elaborate are for beginning writers. Printed in blue throughout, the pictures are pedestrian though workmanlike. Age: individual interest.

WHERE IN THE WORLD DO YOU LIVE? *Written by Al Hine. Illustrated by John Alcorn. Harcourt, Brace & World.* 38 *pp.* $2.75. No one has seen a geography book like this—not you, not the children. It is an unusual book, beginning on its title page with the full addresses of author and artist, including North America, Northern Hemisphere, The World. And how cheering it is to find the essentials of geography not buried in the general term "social science." The book, which has a brief text and highly decorative pictures, as well as more conventional maps, starts with "your bed is in your room" and progresses through towns, states, continents, etc. A few of the ideas aren't too clear—a lake is mentioned but not pictured—but there is originality and fun, to be supplemented, as indicated, by an adult with an atlas and a globe. One delightful picture illustrates "tiny islands just big enough to sit down on." And, literally, there is a chair to sit on.

—From "Lobsterman."

In the book's map of the United States forty-eight states are included. I wish there had been some way to include all fifty but that would have involved using inserts, and the states are named in the text. More of our informative books should be as attractive as this one. Ages 5-9.

PLAYTIME IN AFRICA. *Text by Efua Sutherland. Photographs by Willis E. Bell. Atheneum.* 58 *pp.* $3. Dedicated to "Children of the New Africa," this was first published in Ghana, where the author was born. It will be interesting to see what comes to us as African countries publish their own books. The children of Ghana are shown at their games; the accompanying text is semi-poetic. In one picture they are listening, wide-eyed, to a story about "Ananse the Spider Man," just as our children listen to the Anansi tales as told by an author from Jamaica. Most of the pictures show children wearing shirts and shorts or simple cotton dresses; in one they are shown playing "a dress up game" and then:

There goes our chief wearing
his fine woven Kente cloth.
He's walking under his state umbrella.

The fine photographs are well reproduced. Ages 5-9.

PICCOLINA AND THE EASTER BELLS. *By Pauline Priolo. Illustrated by Rita Fava. Atlantic-Little, Brown.* 42 *pp.* $3. The author of this book is Sicilian born, married to a Sicilian; the artist is Italian born. The story is based on a Sicilian custom: as the Easter bells ring out, children are lifted high in the air by their tallest relatives with the admonition "Grow, child, grow!" Piccolina is so tiny that she longs for the day on which her father will lift her and she will begin to grow. When the day comes her father's arrival is delayed but Piccolina is lifted high—very high—by the miller. Pictures and story have a gentle charm that will please small girls. Ages 5-8.

TEKLA'S EASTER. *Story by Lillian Budd. Pictures by Genia. Rand McNally.* 48 *pp.* $2.98. A robust account of the many

(*Continued on page* 62)

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Manner of Speaking

MORE APHORISMS: Having recently written an amateur treatise on sayings, saws, adages, proverbs, slogans, mottoes, epigrams, apothegms, and aphorisms, and having left myself too little space for more than a preliminary sampling from that box of slant truths (*Vide*, Emily Dickinson: "Tell all the truth but tell it slant") Faithful Reader will know about, I shall say here to Less Faithful Reader only that we have been playing a game of a sort, and that what follows is a continuation, the ground rules for which can be located in this column for April 14, 1962. As a special bow to the teachers of this world, let me start with a few slant truths about education and simply wander off from there:

The ideal campus is a monument to the unknown.

When you go to school be ready to sneer. When you find a teacher be ready to listen.

The classroom should be an entrance to the world, not an escape from it.

There are no dull teachers. There are only dull people in classrooms impersonating teachers.

What we need to educate is the irrationalities.

Formal education is different from systematized confusion only in having an attached glossary.

Don't depend on the curriculum: there never was a course in insight.

Memory is the beginning.

Satisfaction won't do.

Humanity cannot be measured by what it is; only by what it is trying to become.

Moving water freezes last.

The eagle's ticks are airborne but no flyers.

A widow is a woman who does not know where her husband is.

To put a gull in a box or reasons on your nakedness—equal offenses against the animal kingdom.

It is possible to be religious about the universe, but the universe shows no signs of insisting upon it.

Dispassion will give you a better reflection than your mirror.

Politics is the accumulated blindness of practicality.

A government in exile is most like the landlords of Pompeii.

Fish drown in air.

The broker bought his death on margin.

I love four people, admire six, and respect eleven. The times are not hopeless.

You may rely on orthodoxy—it will be wrong.

Boys are born, men are made.

The longest road is memory and it always leads home.

The one art is survival.

Dogs and flatterers come in every shape but they all wag one tail.

Avarice is uncertainty minus the spirit of inquiry.

The tenderness of lions permits their young to join them at the haunch of the still-quivering zebra.

Because we dare not permit nature we invent religions.

One difference between a writer and a talent is the number of wastebaskets the writer has filled.

A poem with no despair in it is at best an exercise.

Once you have published a book disown it.

The fifth card is the killer.

Neanderthal man has not disappeared: he has learned to wear a Homburg.

Never lecture for anything but money and never believe the applause.

Poetry lies its way to the truth.

One difference between principle and practice is that judges do not dine with hangmen.

Theory is what a priest tells you about sex, practice is what your wife tells you about your snoring.

There are, as every addict knows, poisons that taste better than the health of the unhabituated.

Insult any man who gives you advice. If he seems to understand, reconsider.

I am an idealist: I will do anything for money.

Anxiety is a parking problem in the nervous system.

—JOHN CIARDI.

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St. Louis airport terminal—"molded organically like the land itself."

ST. LOUIS SPREADS ITS WINGS

SEVERAL years ago, after a brief visit to St. Louis, I recall leaving the city from a miserable temporary airport in equally miserable weather. Last month I returned to find traces of an early Missouri spring—and a new airport so distinguished that it rivals or, indeed, surpasses any in this country. Circling over gently rolling hills, one first sights the building from above, its ribbed vaults molded organically like the land itself. A welcome relief after too many overimpressive, rigid, rectangular, chrome-decorated American air terminals, the structure at Lambert-St. Louis Field is based on three pairs of intersecting barrel vaults expressed in thin concrete shells. Should more space be needed, these three arches can be increased to six without esthetic loss. Designed by Minoru Yamasaki, the building soars and swoops, depending on whether you see it from outside, inside, above, or below. Never static and yet singularly modest and functional, it looks, feels, and behaves like an airport, not like a railroad station, hotel lobby, office building, or auditorium.

—*City Art Museum, St. Louis.*

Egypian bronze cat — "There is more than architecture in St. Louis."

Outside, two recently completed bronze figures by Henry Moore flank the entrance, acting as splendid foils for vaulting, light-pierced architecture. As if eroded by wind and rain, each massive form is conceived in two separate parts, suggesting broken rocks and mountains that have been damaged by the elements and yet are possessed of indomitable permanence. For arriving and departing passengers, these figures imply stabilizing symbols of Mother Earth. And how pleasantly unorthodox to have avoided the usual welded images we tend to associate with flight. (Similar heroic pieces can be found in Henry Moore's exhibition just closing at Knoedler's in New York, a show of such astonishing power, honesty, and profundity as to assure the artist a perpetual laurel wreath, at least from me.)

It seems unfortunate that a controversy over this sculpture now repeats a more virulent argument that raged twenty-odd years ago when the Carl Milles Fountain was erected in front of the Union Station. Called "The Meeting of the Waters" because the Mississippi and Missouri Rivers converge here, the fountain today seems eminently respectable and even a bit dated with its graceful nudes innocently disporting themselves. But in earlier days there were certain squeamish citizens who demanded swimming trunks for the Sea Gods. Now similar voices for different reasons question whether Moore's group is appropriate for an airport. It is very much to the credit of one family that the two largest terminals in St. Louis are distinguished by substantial works of art. The Milles Fountain in memory of Louis P. Aloe (for many years president of the city's Board of Aldermen) was given in large part by his widow, while the airport group, which in turn is in her memory, is the gift of a daughter and son-in-law, Mr. and Mrs. Howard Baer.

History-making architecture is not a new story for St. Louis, where Louis Sullivan's Wainwright Building stands as a towering testament to America's greatest designer. The whole philosophy of modern verticality seems compressed into this one pioneer structure. In addition, there are three new buildings of special interest—the Climatron, the still unfinished Planetarium, and a remarkable small chapel for the Priory School. The Climatron, so called because it happens to be the first fully climate-controlled greenhouse in the world, is in reality an indoor tropical

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and subtropical botanical garden of breathtaking beauty. Based on Buckminster Fuller's geodesic structure and interpreted by the St. Louis architects Murphy and Mackey, this magic dome arches into the sky, giving the visitor a sense of infinite freedom. From within, walls seem to dissolve; one feels in close touch with clouds, sun, trees, and land. The most modern materials—aluminum tubing and plexiglass—make possible an open round structure so well related to its purpose that one wonders why botanical buildings have not used this idea before.

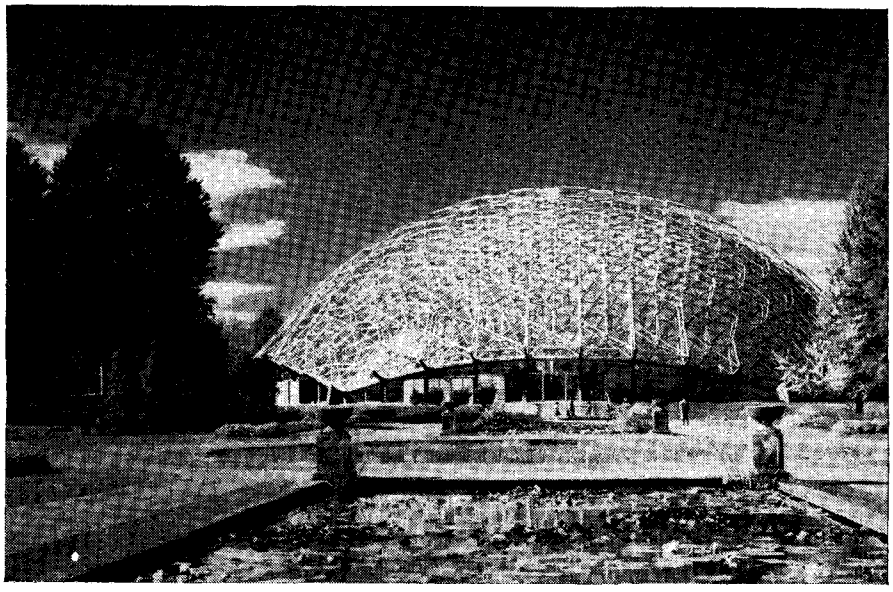
INCIDENTALLY, most of the best modern architecture in St. Louis has broken with the skyscraper tradition of rectangular design. The Planetarium, now nearing completion in Forest Park, is again circular. Unlike other examples built elsewhere, this arresting hyperbola-shaped architecture by Gyo Obata curves upward, suggesting a truncated telescope appropriately oriented to the sky. In the suburbs another romantic Obata building is nearing completion, a Catholic chapel at the Priory School for boys, where, once more, poured concrete is effectively exploited to create a circular design, rich in variety yet modest in dimensions.

Strictly speaking, most experimental architecture in St. Louis is modest, low-lying, and curved like the land it was designed for, invention here happily substituting for impressive dimensions. One debatable exception is the colossal stainless steel arch designed by the late Eero Saarinen and about to rise on the banks of the Mississippi as a landmark to our country's westward expansion. Here it would seem that gigantism for once is not out of place, for to commemorate St. Louis as the legitimate "Gateway to the West" demands a concept majestic enough to compete with the river itself. George McCue, art critic of the *Post-Dispatch,* put this very well when he said, "The river is finally coming back into St. Louis life. We've forgotten it for a hundred years. After the steamboat era, the river ceased to exist as a meaningful part of our economic life. Every rock down there on the river front has history behind it." And he might have added that every twist of that mighty current carries with it a stab of excitement.

But there is more than architecture in St. Louis. There are also two thriving art museums and numerous discriminating private collectors. At the City Art Museum a well-designed new wing and auditorium are part of an overall reconstruction plan. The briefest tour highlights a good if small modern sculpture collection capped by Rodin's "John the Baptist," a late Monet "Nympheas" swimming in shadows and reflections, a stately still life by Zurbaran, a top-quality Bernardo Strozzi, and as fine an Egyptian bronze cat as exists in America (why this important acquisition aroused such fury when purchased in 1938 is a mystery to me). To visit St. Louis without seeing the museum's Frans Hals would be a grave mistake, for it is difficult to find a more persuasive portrait by this famous Dutch master.

THE other St. Louis art museum, called Steinberg Hall after the collector, Mrs. Mark A. Steinberg, who gave its new modern building, is considerably smaller than the City Art Museum, but extremely active. Connected with Washington University, it answers many needs, not only for students but for the entire city. Already endowed with a representative permanent collection of predominantly modern works (the university has been buying very intelligently for a number of years), the gallery makes itself widely felt throughout the campus, installing original paintings and sculpture in various public areas such as dining halls, offices, libraries, and meeting rooms. This decentralization makes art a living force for the whole university community. In addition, Steinberg Hall sponsors a lively series of loan exhibitions. There is no denying the healthy growth and invaluable influence of progressive college art museums today.

Despite frequent and sometimes provincial resistance to new ideas in art, St. Louis is living proof that the long maligned Middle West is not as culturally bleak as we sometimes are led to believe. —KATHARINE KUH.



—*Hedrich-Blessing.*

The Climatron—"a sense of infinite freedom."

In May Don't Miss:

Picasso, An American Tribute at nine galleries in New York, each showing a different period or medium. This unique city-wide series of exhibitions in honor of the artist's eightieth birthday and for the benefit of the Public Education Association can be seen at the following galleries: Cordier-Warren, Duveen, Gerson, Knoedler, the New Gallery, Perls, Rosenberg, Saidenberg, Staempfli. Closes May 12.

John Marin Retrospective at the Currier Gallery of Art, Manchester, New Hampshire. A fine survey of paintings and watercolors by one of America's leading twentieth-century artists. Closes May 9.

International Prints, 1962, at the Cincinnati Art Museum. This, the only international print biennial in the United States, includes 325 recent works by 166 artists from 33 countries. Closes May 13.

Four Paris Painters: Manet, Degas, Morisot, and Cassatt at the Baltimore Museum of Art. A major exhibition of four major artists whose work was interrelated.

The Shakers: Their Arts and Crafts at the Philadelphia Museum of Art. The most comprehensive exhibition ever assembled of the austere arts of the religious sect known as "Shakers." Closes May 20.

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TV AND RADIO

The Overseas Market

TELEVISION production companies in the United States grossed $40-45 million from overseas sales in 1961, and the world market for American TV exports is growing rapidly as other nations erect their first transmitters or expand original facilities. In 1951 only twenty-eight transmitting stations and a little over 1,000,000 sets were in use outside the U.S. and Canada, but by 1960 the figures had jumped to 1,500 transmitters and over 43,000,000 sets. It becomes daily more frustrating, therefore, as we contemplate the image-making consequences of our position, not to have more objective knowledge of what the overseas impact of our television programs is.

Meanwhile, however, impressionistic evaluations continue to make news. H. Carelton Greene, director of the BBC, spoke recently at the Alfred I. DuPont Awards Foundation Dinner in Washington, D.C. Among some sharp criticisms about the basic assumptions of our television industry, he interpolated this remark about our exported programs: "One cannot help wondering whether the good that has been done by program after program of foreign aid is in danger of being undone by the image of America as it appears in program after program on the television screens of the world." Mr. Greene said he did not know the remedy but he added that "a remedy should be found before it is too late."

An American, addressing himself to the same problem a few months earlier, said he thought he knew the remedy but was not enthusiastic about his solution. Dr. Truman B. Douglas, executive vice president of the Board for Homeland Ministries for the United Church of Christ, returned to New York from a world-circling trip and said that, although he had always fought censorship, his observations of American TV around the globe had forced him to reconsider his position. "I have come to regard the misrepresentation of American life and purposes by the movies and television as a subtler and more disastrous form of treason than the activities of a hundred professional spies and saboteurs," Dr. Douglas declared. "The image-makers . . . destroy the values that Christianity . . . upholds." He maintained that "if the government is going to set itself up as a censor of [pornographic] imports . . . I think it is far more important in today's world to restrict the export of materials which warp and debase the image of American life before the whole world."

Many viewers here at home would probably quickly agree with both Mr. Greene and Dr. Douglas. The judgments of the two speakers, however, appear to be largely subjective. The BBC director's feeling that TV is being misused is apparently based on a ninety-minute film, "Television and the World," made by a British producer. The American churchman's strong attitude derives from the shows he saw on foreign television screens and from conversations with overseas friends who had gained, from those same screens, distorted images of American life.

If, however, we scan the field for more formal evidence, we find considerable confusion. A survey in 1957 by Edward Bernays, the American public relations specialist, found Hollywood films doing "a very bad job in Great Britain." He also queried fifteen embassies throughout the world on the same subject and found five favorably disposed to the influence of Hollywood films and ten unfavorably disposed. A year later, the Motion Picture Association countered with its own fact-gathering among thirty-one observers

in nine countries, and issued a report in which virtually all expressed favorable opinions of the influence of Hollywood films on the image of America in their countries.

Surveys compiled by the United States Information Agency indicated that foreign impressions of America (from Hollywood films) are "more favorable than unfavorable." As for TV

Your Literary I. Q.

Conducted by John T. Winterich

NOT DOUBLE U'S BUT DOUBLE L'S

Here is a group of words each of which has two things in common: one L followed by another L. Manfred Wenner of Washington, D.C., asks you to complete the words on the basis of his definitions. Answers on page 60.

1.	__ __ ll	flavoring
2.	__ __ ll __	defile
3.	__ __ ll __ __	stimulus
4.	__ __ ll __ __ __	appease
5.	__ __ ll __ __ __ __	naïve
6.	__ __ ll __ __ __ __ __	flower
7.	__ __ ll __ __ __ __ __ __	wrapper
8.	__ __ ll __ __ __ __ __ __ __	penmanship
9.	__ __ ll __ __ __ __ __ __ __ __	soup
10.	__ __ ll __ __ __ __ __ __ __ __ __	abrogation
11.	__ __ ll __ __ __ __ __ __ __ __ __ __	dreams
12.	__ __ ll __ __ __ __ __ __ __ __ __	slang
13.	__ __ ll __ __ __ __ __ __ __ __	indulger
14.	__ __ ll __ __ __ __ __ __ __	join forces
15.	__ __ ll __ __ __ __ __ __	song of praise
16.	__ __ ll __ __ __ __ __	toying
17.	__ __ ll __ __ __ __	musical instrument
18.	__ __ ll __ __ __	unfeeling
19.	__ __ ll __ __	wanness
20.	__ __ ll __	well done!
21.	__ __ ll	extinguish

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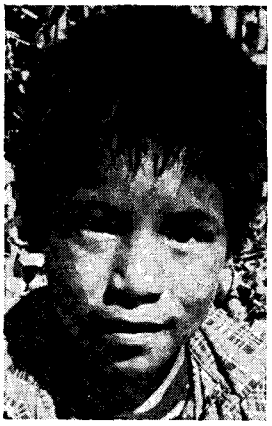
abroad, the USIA queried thirty-four field posts in 1961, and reported that "American commercial TV showings currently are more helpful than harmful in creating favorable attitudes toward the U.S." The report admitted, however, that we know more about the "popularity" of our TV exports than their "impact" on foreign attitudes and opinions about the U.S. and its policies.

In sum, in all the very limited, tentative surveys available to date, one can see why the armchair traveler, reacting to the judgments of on-the-spot observers, is frustrated. The evaluations are characterized by a variety of subjective factors. The key question is whether viewers overseas believe the images we export on television to be true. People act in their environment according to the truth they ascribe to the pictures in their heads. The USIA report suggests that foreigners who have other sources of information about us tend to correct the distortions reflected by our TV exports. The less sophisticated viewers do not make the correction; but they represent the greater numbers and—to add to confusion—they (the heavy television viewers of our programs) seem to know more about us Americans than do the light viewers, although the heavy viewers have a lower average level of education.

If our television programs exported all "good guy" images or all "bad guy" images, either extreme would be harmful for us. We are men and we are in the middle of the scale—and this is how we should be reflected to men of other nations. For this, obviously, we need more sophisticated television programs; and, given the present economics of TV, it is almost impossible to get such entertainment shows. These programs are generally made for non-topicality, which gives them their long-range profit-making potential in foreign markets. The result is plots which have only the remotest resemblance to life as we really live it here in the United States. As world TV markets expand, charges such as those made by Mr. Greene and Dr. Douglas will become more common. The debate at home about TV and its influence will flow out into the international television market. It is time the government, our research foundations, and the television industry itself began to give serious thought to the development of objective data upon which we can conduct this important dialogue about whether our TV exports are a help or a hindrance to us in world affairs.

—Robert Lewis Shayon.



If you love children, your heart will go out to Tommy Littleraven, a 9-year-old American Indian boy who is attending school off the reservation for the first time. Going to school in town frightens Tommy. He is afraid that his non-Indian schoolmates are laughing at his tattered clothing, at his faulty English.

He yearns to join the school club, buy personal books, clothing, go out for a soda with the other boys. But his parents are too poor to give him pocket money. And so Tommy wanders off by himself and dreams that someday he will have the money to do what his non-Indian schoolmates do.

if you love children

Make a dream come true! You, your school or group can make this dream come true for an Indian child like Tommy. Contribute $10 a month and provide one Indian youngster with suitable clothing, personal books and a cash allowance. You will receive the photograph and story of the child you help and enjoy a warm person-to-person relationship through an exchange of letters. Please give one Indian youngster an even break – and the sense of security and confidence he needs to join the mainstream of American life.

Save the Children Federation, the first international, non-sectarian welfare organization in the U. S., is registered with the U. S. State Department Advisory Committee on Voluntary Foreign Aid and is a member of the International Union For Child Welfare.

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I wish to contribute $120.00 annually to help an American Indian girl ☐ boy ☐

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$30.00 a quarter ☐ $120.00 annually ☐

I cannot sponsor a child, enclosed is contribution of $_____

Name_____

Address_____

City_____ Zone____ State_____

Contributions are income tax deductible. SR4-28-2

Chess Corner No. 69

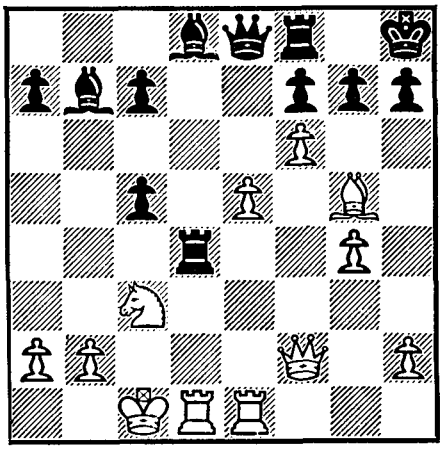
BROOKLYN'S Bobby Fischer is apparently on the road to the world championship. With an astounding score of 17½—4½, he recently captured the twenty-three-man Interzonal Tournament at Stockholm. Fischer's decisive victory on top of a previous showing at Bled, Yugoslavia, where he did not lose a single game out of nineteen, is a good start in the footsteps of the invincible Capablanca, who managed not to lose year-old prodigy brings to chess a freshness of spirit, an infallible judgment, and a sure technique. His opening play has the appearance of originality, a single performance would reach thou- even though at times he has revived ideas that have long been relegated to limbo. Below, Fischer seems to employ a new twist. But it is the same as in the game Steinitz-Pillsbury, 1895-6!

PETROFF DEFENSE

	R. Fischer, USA White	E. German, Brazil Black
1	P-K4	P-K4
2	N-KB3	N-KB3
3	P-Q4	PxP
4	P-K5	N-K5
5	Q-K2	N-B4

To White's fifth, it is Steinitz-Pillsbury, St. Petersburg, 1895-6. Pillsbury played 5 ..... B-N5ch.

6	NxP	N-B3	16	P-B3	B-K2
7	NxN	NPxN	17	P-B5	P-B4
8	N-B3	R-QN1	18	N-N5	P-Q5
9	P-B4	B-K2	19	B-KB4	PxP
10	Q-B2	P-Q4	20	NxP3	N-R5
11	B-K3	N-Q2	21	B-QN5!	RxB
12	0-0-0	0-0	22	NxN	R-N5
13	P-KN4	B-N5	23	N-B3	B-N2
14	N-K2	N-N3	24	KR-K1	K-R1
15	N-Q4	Q-K1	25	P-B6	B-Q1
		26 B-N5		R-Q5	



27	PxPch	KxP	29	Q-R4	RxRch
28	B-B6ch	K-N1	30	NxR	Resigns

—Al Horowitz.

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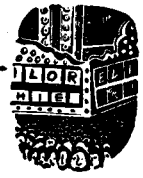

SR GOES TO THE MOVIES

How Bill Holden Won the War

SOME movies sound good as soon as we hear the title and credits. The team of producer William Perlberg and director-writer George Seaton has given us good movies in the past. William Holden is invariably pleasant to spend time with, and Lilli Palmer has always been a charmer. Get these people together on a film that involves a real-life spy risking his life among the wartime Nazis, and the chances are you'll have something hard to resist. I see no reason to resist **"The Counterfeit Traitor,"** adapted from Alexander Klein's account of one Eric Erickson, an American-born, naturalized Swede who traveled through wartime Germany and fed Allied intelligence agents secrets that were promptly translated into raids on German oil refineries and jet fuel depots. How much his activities have been heightened and Technicolored, I have no way of knowing, but I did find myself held in my seat by this expertly made adventure-drama.

Holden, having been just about everything else in movies, is perfectly comfortable as a businessman spy who dresses soberly, carries a briefcase, and suggests a basically decent man of human feeling. We do not begrudge him his good fortune in encountering another and most attractive spy in the person of Lilli Palmer. Although appearing to be a member of German high society, she turns out to be on the same side as he, and, as they say, it's a pleasure to do business with her. Holden is a little stuffy toward her at first, but when his wife (Eva Dahlbeck) leaves him because she can't stomach what she thinks are his pro-Nazi leanings, romance blossoms with Miss Palmer, who is so capable and convincing an actress that she, consequently, provides the film's most harrowing moments. These occur when she is eventually ferreted out by the Gestapo.

Mr. Seaton, a man of conscience, has seen to it that his adventure yarn is interlarded with gruesome reminders of World War II, not too arbitrarily dragged in. And, as a man who knows how to pace a film, he has obeyed most of the reasonable conventions of the spy thriller form: there are the close calls, the ultimate discovery, the capture, the escape, the pursuit. He has captured a nice Continental flavor by doing the film in German, Danish, and Swedish locations, and has used actors of these nationalities to good advantage. There is, in fact, highly professional performing by everyone, including the flamboyant Hugh Griffith. There is an urbane touch throughout, and more than usual depth of characterization (as well as depth of feeling) than is customary in the genre.

"The Counterfeit Traitor" is the kind of movie that one walks into knowing pretty much what to expect, and that one walks out of with the expectations pleasantly fulfilled.

BUT expectations meet with disappointment in **"Five Finger Exercise,"** adapted from the well-regarded Peter Shaffer play. This movie will, I'm afraid, be compared unfavorably with another recent adaptation from an English play, "A Taste of Honey." In the latter, director Tony Richardson all but tore the play apart and started afresh with a camera, and he came out with a gem. In "Five Finger Exercise," Daniel Mann not only keeps, but emphasizes, the staginess, with the result that the play's original effectiveness is dissipated on the screen. It may be instructive to attempt to guess how this happened.

First off, Frances Goodrich and Albert Hackett, the adaptors, disposed of the English background, and transposed a hothouse of unhealthy family emotions to the vicinity of Carmel, California. Next, it was an obvious mistake to force the usually good Jack Hawkins into playing a hard-headed American businessman. His struggle with our native idiom is brave but hopeless. How to distribute the remainder of the blame is more of a problem. Was it Daniel Mann who was responsible for Rosalind Russell's at times ludicrous performance as a matron caught in the torrents of a belated spring, or was it the eminent lady herself? At any rate, she comes on like Gangbusters at a gentle German tutor (Maximilian Schell), never in the slightest aware of the sexual basis of her affection. She smothers her own son with icky affection, displaying a singular lack of delicacy, and terrorizes her husband with heavily phony gentility. But perhaps she was merely responding to direction. Maybe Mr. Mann felt it necessary to underline to the point of caricature the messed-up, mixed-up family, dwelling for the summer in an art director's notion of a cheerful vacation house.

—HOLLIS ALPERT.

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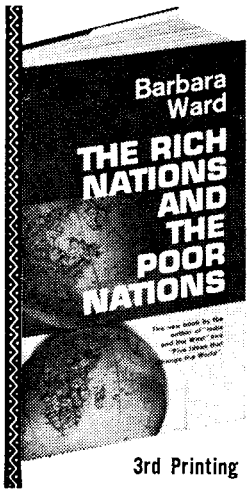

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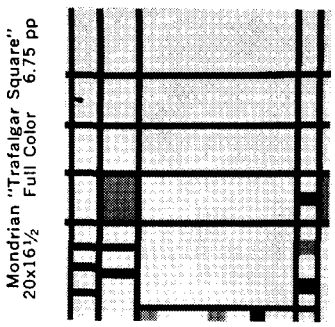

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BROADWAY POSTSCRIPT

Surface Comparisons

A COUPLE of weeks ago in the British tryout city of Oxford, I was privileged to see, in its formative stages, Sir John Gielgud's all-star revival of Sheridan's **"The School for Scandal."** The production, which has since opened in London where former *New Yorker* critic Kenneth Tynan has labeled it "the best production of this play we are liable to see for a decade," featured Margaret Rutherford as a superbly droll Mrs. Candour. Miss Rutherford, wearing a riotously flowery dress with a horse-collar neck, caught the essence of this character in her fanatic and selfish zeal to pursue the truth, without the slightest thought for the reputations destroyed along the way by her mistakes, and without a modicum of pity or understanding. And similarly effective was Laurence Naismith's vigorous but vulnerable Uncle Oliver. Sir Ralph Richardson's melancholy performance of Sir Peter Teazle emphasized the sadness more than it did the humor of an old man's marriage to a young wife. The remainder of the more important performances were adequate though unexceptional. And the minor roles seemed disappointingly sub-par.

By coincidence the same play is now being performed in New York by a repertory company called APA (Association of Producing Artists), and has received unanimously favorable reviews from the daily critics. While it would be unfair to condemn this production for lacking some of the style and verbal facility that the British company takes for granted or for lacking a performance as great as Miss Rutherford's, it is impossible to see the two productions so close together without feeling that there are areas of performance of an English period piece that this dedicated young American company has not yet mastered. For to American actors the mannerisms of the period seem generally to occupy too great a portion of their effort, so that what comes across is merely a reproduction of affectation for its own sake. And much of the time Ellis Rabb's direction seems too much concerned with the finishing off of a delivery and too little concerned with its inception.

But amazingly enough, this production is in some respects more satisfactory than the British one. For instance, Tucker Ashworth and Nicholas Martin make the two small roles of Crabtree and Backbite completely credible and amusing. George Grizzard, despite his lack of polished British speech, plays the hypocritical Joseph Surface with constant reference to his opportunistic objectives. Will Geer gives us an unequivocally blunt Sir Peter, and Rosemary Harris is lovely and properly remorseful as Lady Teazle. David Hooks, sounding a bit like the late Frank Morgan, makes an effective Sir Oliver. And best in the company is Clayton Corzatte who captures both the no-nonsense lack of hypocrisy and the good-natured but not self-delusive generosity of Charles Surface.

However, if you want to see APA at its very best, its production of the late George M. Cohan's **"The Tavern"** is highly recommended. In this comic melodrama, each actor is performing a disciplined and refined parody of a character intended to be a parody by its original author. Here we find director Ellis Rabb's personal inventiveness and precise thoroughness serving the play beautifully. As the Governor's daughter who suddenly erupts into a hysterically emotional defense of the wrongly suspected vagabond, Miss Harris performs a fantastic little aria. Paul Sparer is equally superb as her snobbish fiance suddenly frightened out into a blizzard by the accusation of a madwoman played with a hilarious self-inculcation of her hallucinations by Gerry Jedd. And, as the vagabond, George Grizzard ties the whole absurd evening together with his ridiculously but touchingly sincere performance.

"The Tavern" is certainly one of the five best evenings of this Off-Broadway season and, along with its less perfectly achieved other offerings, establishes APA as America's most highly skilled permanent repertory company.

HENRY DENKER'S new farce, **"Venus at Large,"** begins promisingly with the dilemma of a Presbyterian Hollywood agent, played by David Wayne, who feels compelled to use Yiddish phrases at every juncture. But before long the whole *schmeer* has degenerated into a series of small, repetitious, and often poor jokes about Olive Ogilvie, a Hollywood sex queen who decides to become a legitimate actress, by attending Actor's Studio.

The show, which closed after four performances, tries to be an unsuccessful *tsimmes* of apparent lampoons of Marilyn Monroe, Lee Strasberg, Jack Paar, and a Hollywood *macher*, played by Ernest Truex, with a truer-to-life situations. *Oi vey!* —HENRY HEWES.

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Road Map for the U.N.

Continued from page 13

action on pending ideas for creating a standing Peace and Security Fund, the United Nations will hereafter be in a better position to meet future situations like those in the Middle East and the Congo—and one thing we can be sure of is that other such situations are going to arise.

5. THE CONGO ACTION: The most conspicuous product of the Congo action is the creation, for the first time, of a genuine United Nations peace force under direct U.N. command —not a token force or a mere "presence," but a genuine fighting force that can carry on full-scale military operations to repel threats to the peace.

But what is even more impressive about the United Nations handling of the Congo problem is the way in which it has brought into play in coordinated fashion most of the wide range of services at the disposal of the organization. The Security Council launched the action in the first place. The General Assembly at a crucial point overwhelmingly supported the Secretary-General in his interpretation of the scope of his responsibility, and provided the necessary financing. The Secretary-General assembled the force and carried out the actual operation. The International Court of Justice was given a part to play in the advisory opinion bearing on the problem of financing. In addition, since the U.N. was confronted with a country in a state of chaos, the various organs and specialized agencies of the U.N. cooperated in bringing to the Congo refugee specialists, farmers and builders, teachers and professors, engineers and mechanics, doctors and nurses, and experts in sanitation, trade, and finance. The U.N. experts and technicians not only went directly to work operating hospitals, opening up roads and communication lines, repairing bulldozers, clearing canals, and restoring banking facilities, power production, food production and distribution, and governmental administration, but backed all this by a training program designed to permit the Congolese to take over these functions as rapidly as possible. It was found that there were only seventeen college graduates in the entire Congo, and of these only two or three had any particular training in public administration. Trained Congolese, of whom about 2,400 are now receiving higher education, are gradually being put into important administrative positions, and a far-reaching national system of education extending through the university has been created which will continue to produce doctors, agricultural specialists, engineers, and teachers.

For some time, especially during the darker hours in the Congo, it became quite popular to say that the U.N. is all right if you do not expect it to do anything really difficult, that the real enemies of the U.N. are those who expect too much of it, and that the strain of the Congo action might be the ruin of the U.N. But the Congo operation was "really difficult"—indeed stunningly difficult; those who expected much of the U.N. in the Congo are being vindicated; and if the present reassuring trend continues, and if the United States and other countries vigorously support the present firm line in the Congo, the total Congo operation will probably go down in history as the most constructive collective international effort of modern times.

* * *

We have seen that since 1945 the United Nations has been transformed by an evolutionary process into an organization sharply different from the one which the framers of the Charter had in mind. With this process of evolution proceeding at an accelerating pace, it is important to have a mental picture of the organization into which we would like to have it evolve, so that its evolution, instead of consisting of improvised responses to emergencies, can as far as possible be thought out in advance. This process of "planned evolution" is being helped along by research, in legal and other fields, to open up possible paths along which the U.N. can develop to meet changing needs that can already be foreseen. Projects are in progress which are finding ways in which the General Assembly can, if necessary, legally take over practically all of the task of providing collective measures to deal with threats to the peace, ways in which both the Security Council and the General Assembly can create and administer armed forces going far beyond the limitations that have been thought necessary even for the Congo and Middles East forces, and ways in which the General Assembly can ensure continuity in the office of the Secretary-General regardless of Security Council veto.

If we lend our aid deliberately to the strengthening of the General Assembly, we raise the question whether the enlarged General Assembly can be trusted with this augmented power. The more we help to overcome the Security Council veto, the more we deprive the United States, as well as the other permanent members, of the protection afforded by the veto against unfavorable action. Is this a gamble that the United States should be willing to take? The answer is yes.

To indicate why, it is first necessary to remove some misconceptions that have grown up around the enlarged General Assembly. A common notion is that it is controlled by an Afro-Asian Bloc. It is true that approximately one-half of the members are now from Africa and Asia. The record, however, does not show that these nations vote as a bloc. Three key votes took place recently on issues with a high content of Cold War, colonialism, or both. In the crucial vote on the seating of Communist China in December 1961, among the Afro-Asian members twenty-one voted for seating Communist China and thirty voted against or abstained. In the vote on November 21, 1960, on seating the Kasavubu delegation rather than the Lumumba delegation, there were twenty-three votes in favor of the Kasavubu delegation and twenty-two against or abstaining. And in the vote of December 15, 1960, calling for a referendum in Algeria to determine the destiny of the entire country, there were twenty-seven votes in favor and twenty votes against or abstaining.

It has also been charged that the General Assembly is completely irresponsible whenever the subject of colonialism comes up. This is not borne out by the record. What has happened is that practically every vote on colonialism has been carried by almost unanimous votes, with seldom more than two or three countries voting against. In most instances these resolutions have been competing with more extreme resolutions on the same subject which have been defeated or withdrawn because it was impossible to muster the necessary majority. The most recent example was the vote on Angola, on January 30, 1962, in which the Assembly passed by a vote of 99 to 2 a resolution calling on Portugal to work toward independence for Angola, and on the same day defeated a stronger Communist resolution calling for consideration of sanctions against Portugal. It must be admitted that the failure of the U.N. to act in Goa was a disappointment. One difficulty with the Goa problem was that the whole affair was over before any action could be taken, and it is always much harder to get something undone than to prevent it before it happens. We are now witnessing a better test case in the U.N.'s handling of the dispute between Indonesia and the Netherlands on West New Guinea, where, unlike in Goa, there is time for the U.N. to apply preventive measures and work on negotiations. In any event,

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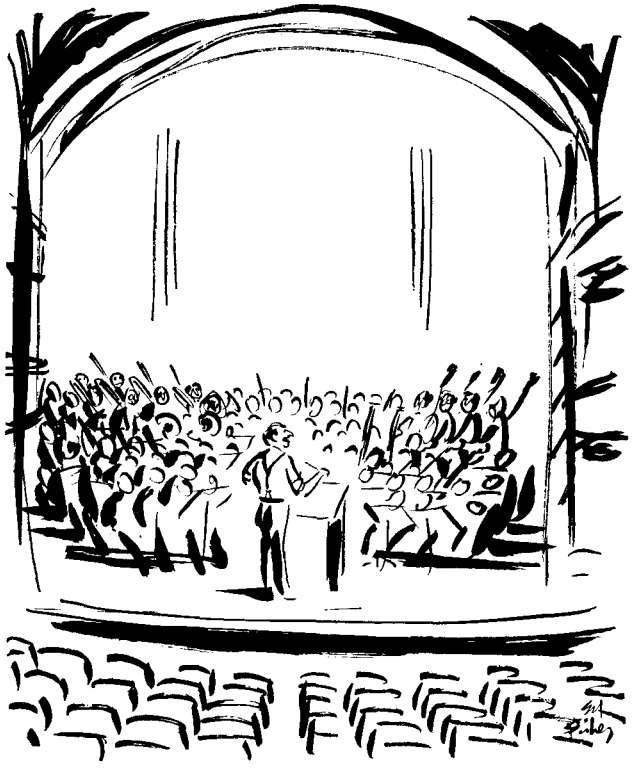
the number of real "colonial" issues is rapidly diminishing.

The most preposterous charge of all is that the General Assembly tends to vote in favor of the Communist position. We have to look no further than very recent votes to see the following examples of resolutions unfavorable to the Communist position: the fifty-megaton bomb resolution; the Tibet resolution; the Korea resolution; the Hungary resolution; the vote of confidence in Hammarskjold on the heels of the Soviet attack on him; the defeat of the Communist resolution on Angola; and the defeat of the resolution condemning the United States because of alleged interference in the internal affairs of Cuba. By contrast, in the recent session, practically every action taken by either the Security Council or the General Assembly was an action favored by the United States. The writer studied sixty-two resolutions with some substantial content. The United States abstained in four votes. As for the remaining fifty-eight, the United States was with the successful majority on fifty-five votes. It was on the losing side in only three. One of the three was concerned with appointing a new committee to investigate the West New Guinea problem. It happened to be a question requiring a two-thirds majority, and although the United States was on the side of a simple majority, the necessary two-thirds was not obtained. The other two votes concerned Assembly resolutions calling for cessation of nuclear testing and banning of nuclear weapons without what the United States considered adequate controls to make the resolutions effective. At the same time, the United States was with the majority on the general resolution calling for a renewal of talks on a nuclear test ban with controls.

There is a deep-seated reason why the United States can confidently expect the emergent countries generally to take a sound position where Soviet expansionism is concerned. Most of these new members have only recently attained their independence, some after prolonged struggles. National integrity and freedom from external interferences are to them the most highly prized of all possessions. To the extent, therefore, that international Communism pursues its aims, not in the form of mere claims of superiority of Communism as an economic system, but in terms of attempts to interfere in the internal affairs of the newer countries, these expansionist policies of the Soviet Union are in complete conflict with the deepest aspirations of the newer members. The United States stands for national independence and integrity, and is therefore on the side of the newer nations. This being so, the United States should move confidently ahead in the assurance that, while it may not always get its way in the General Assembly, the mutuality of interest between it and the vast majority of members should generally bring them all out on the same side on the important issues, as it has done in the past.



"Before we start—has everybody practiced?"

ONE final thought: the more we help to build up the power of the General Assembly, the more important it becomes that this power be exercised within a framework of law. There is a great deal to be done here, since, by comparison with the League of Nations, the United Nations has tended to downgrade law and exalt sheer political solutions in its treatment of disputes. Here again there is need for research and planning. Projects have been launched attempting to devise ways in which legal rights will be systematically investigated, discussed, and given proper weight. This involves such procedures as use of the Sixth (Legal) Committee to analyze and make recommendations on the legal aspects of pending actions—which form a much larger proportion of everyday international controversies than is generally supposed. The International Law Commission can be strengthened and given a much larger role to play. Much greater use can be made of both advisory opinions of the International Court and of referral of international disputes presenting legal questions—that is, questions about present rights as distinguished from demands for change in rights—to adjudication by the International Court or some other tribunal.

The U.N. of the future, then, can be an organization in which the Security Council continues to play an important part in providing collective measures against threats to the peace, but in which the General Assembly stands ready to exercise full powers to act where the Security Council fails because of the veto. Peace forces created by either the Council or the Assembly can be available, with no serious limitations on their ability to fight in defense of their assigned responsibilities. Peace-keeping functions can be facilitated by a standing Peace and Security Fund, and administered by a strong independent Secretary-General. The General Assembly's procedures can include a systematic examination of present legal rights, and wherever possible the disposition of such questions, as the Charter now states, by judicial action. Many new and enlarged functions can be assumed by the U.N., in the fields of space, economic programs, the control of propaganda, disarmament, and perhaps even such problems as the provision of a regime for Berlin and other trouble spots.

But if the United Nations is going to evolve into such an organization, the immediate essential is confidence in the organization. Confidence in turn requires understanding. The amount of misinformation and misunderstanding swirling around the United Nations these days is appalling. Some of it is the result of actual hostility to the organization, but most of it is the result of the swiftness with which a whole series of new problems has been precipitated without adequate time for the public to get sound information and analysis. Crucial decisions reflecting public information and attitudes on the U.N. are being made frequently. Since every time one more person learns one more true fact about the United Nations it is a significant contribution to world peace, there is no finer or more urgent use to which persons engaged in research communication and education can apply their resources than this task of creating a sound base of understanding and confidence on which to build a future for the United Nations.

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MUSIC TO MY EARS

Debut of Berganza, Reappearance of Rudolf

THE NEW YORK introduction of Teresa Berganza was both more and less to her advantage than some she has enjoyed elsewhere since she emerged from the obscurity of a Spanish background. The Carnegie Hall audience which met her as the heroine of Rossini's "La Cenerentola" as produced by the American Opera Society under the direction of Nicola Rescigno had the pleasure of hearing the beautifully even, mezzo voice of Berganza plain, without the muffling effect of scenery, drapes, and other encumbrances of the opera stage, and also could experience the impact of her youthful good looks. But they were deprived of her skills in dramatizing what she sang.

No matter. The present preferment that Miss Berganza enjoys in England, on the Continent, and in Dallas (as well as among the phonographically privileged, world wide) relates largely to her flexible, well-formed sound, a special aptitude in the florid use of it. Though its span is more than two octaves (beginning with a low A in Act I), it does not deal in such common mezzo coin as swollen chest tones or throbby middle. It is, in truth, truly a mezzo—half, or short soprano—in which the extension is at the *bottom*, to care for the low needs of such writing. It has a vibrant core and a surface sheen that go well with the humor and charm of such writing as Rossini's in "Cenerentola" ("Cinderella," by any other name). Perhaps if there is a lack of public interest in soprano Rossini at the Metropolitan (as Rudolf Bing implied in a recent broadcast) the time has come to provide it with the "alternative" of the original, with such a mezzo as Berganza (or Simonato).

For that matter, the Metropolitan provided the materials of a ready-made cast in Fernando Corena's patriarchal profundities as Don Magnifico, the unctuous ease of Ezio Flagello's Dandini, and the promising possibilities of Charles Anthony's Prince. Of Metropolitan quality if not identification was the Alidoro of René Miville, a tall, angular basso previously unknown to me but highly qualified for the requirements of this part. In a lesser category of the merely acceptable were the sisterly competitors played by Elizabeth Carron (Clorinda) and Edith Evans. (They showed even more than expectable "older sister" hoggishness in swaggering on for bows at the end of Act I while the audience was still applauding the barely disappearing Miss Berganza.)

As one who has admired Rescigno's apt work with such other i's as Bellini, Cherubini and Verdi, he struck me as less adept in the swiftly changing panorama of Rossini. The orchestral sound tended to be heavy and overpercussive, the ensembles rather unstable for want of a sure rhythmic agreement between orchestra and singers. To be sure, the arrangement which has him, and the orchestra, at stage left while the singers face a prompter at stage right is anything but conducive to simultaneous action—the singers would have to have split vision (or side-slanted TV) to give each equal attention. As there is little doubt who is more important to the singer, there is equally little doubt that it was the prompter who received the larger share of attention.

FOUR years under the direction of Max Rudolf have given the Cincinnati Symphony a brighter complexion, a lighter step, a stronger stride than it had in its last previous appearance in Carnegie Hall (with Thor Johnson, dating to 1951). Dr. Rudolf (every conductor is to some extent a doctor, *honoris causa* or otherwise) has restored muscle tone, improved coordination among the numerous members, and done something, as well, for the agility of the individual elements. As reflected in the playing of a program whose touchstones were the E minor (No. 44) Symphony of Haydn and the F major (No. 3) of Brahms, the Big O of Cleveland has a worthy companion in the Little O of Cincinnati (O for orchestra as well as Ohio).

In his insistence on clean execution, sure ensemble, and self-policing discipline as the basis of sound orchestral execution, Rudolf's orchestra shows more than a geographical kinship with its illustrious neighbor. As between the two symphonies, it sounded to me that Rudolf was more at ease with the Haydn, which had poise, relevant spirit, and a fine sense of balanced values. More than a little of the zest in the playing related to Rudolf's apt choice of tempi, his firm adherence to them once set. These tended, in the main, to velocity rather than deliberation, which, even in a work by Haydn subtitled "Trauer" ("Mourning") is desirable. After all, such terminology in Haydn is relative rather than absolute: his "mourning" is unquestionably genuine, but also reserved. It wears its heart under the well-tailored sleeve, not on it, and a tug toward the good humor native to him is always implicit.

For that matter, the Brahms was also clean, well-formed, and technically adroit. But the impression lingered of a work kept rather at arm's length, a performance being mentally scrutinized for flaws and imperfections, even as it progressed. It impressed my ear as over-reserved, even diffident, as though the conductor had not quite completed the transition from his previous identity with the opera—where personality may be provided by singers when it is lacking in a conductor—to the concert hall, where it reposes on the podium, or no place.

As a quasi-novelty, the program offered a "Fantasy and Variations" written by Norman Dello Joio at the commission of the Baldwin Piano Company in observance of its hundred years in Cincinnati. A first performance more in name than in fact, it finds Dello Joio matching bits and pieces from sundry sources in the laudable pursuit of creating a "playable" piece. It might be extreme to characterize it in terms of Tom, Dick, and Harry, but not George, Sergei, and Maurice. Lorin Hollander, who deserved better, performed it with bristling precision and a youthfully winning conviction of its worth. The evening ended with the second suite from Roussel's "Bacchus et Ariane."

Isaac Stern mastercrafted a series of fine performances of violin works at his weekend appearances with the New York Philharmonic under the direction of Leonard Bernstein in Carnegie Hall. As a welcome departure from the customary, Stern elected the first of the Mozart concerti (in B flat) to which he imparted a compelling combination of physical outline and emotional substance. As suitable contrast was a Bartók violin Rhapsody on each program (the second at the first two concerts, the first at the following pair). Bernstein's sizable work in this sequence was the "New World" of Dvorak, in which physical propulsion dominated emotional substance, and a hard-driven, rhythmically insistent attack had to serve in place of true understanding.

—IRVING KOLODIN.

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Can you identify these eminent Victorians ?

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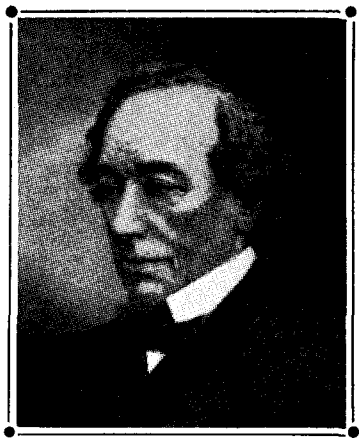

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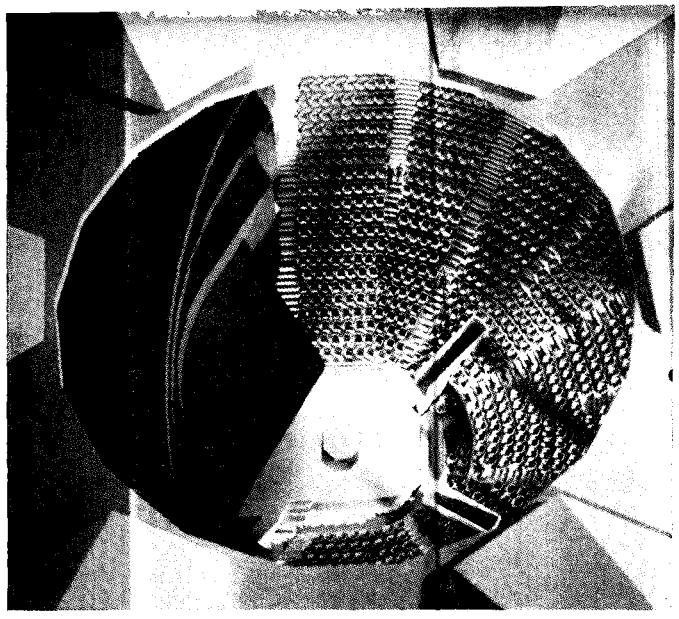

Eldon Elder-Edward D. Stone—A 2000-seat open-air theatre with movable canopy roof and flexible stage (overhead view).

SR/RECORDINGS

APRIL 28, 1962

THEATRES FOR TOMORROW
By Leon G. Shiman **43**

DANCERS FROM THE UKRAINE
By Ralph Parker **46**

CAUSE AND EFFECT IN RUSSIAN MUSIC
By Victor Seroff **47**

RECORDINGS IN REVIEW
By the Editor **48**

VERSES FOR VOICES
By Gunther Schuller **51**

TIME TRAVEL WITH ELECTROLA
By Michael Steinberg **55**

"SALOME" IN STEREO OR STEREO IN "SALOME"?
By Robert Lawrence **56**

THEATRES FOR TOMORROW

By LEON G. SHIMAN

THE theatre arts rooted deeply in our historical past continue to show the difficulty of recreating the drama, dance, and musical theatre of our own and other cultures for a democratic society, united by mass communication media, possessing new resources of visual illusion, forced to compete with the visual frenzy of the scientific age. The theatre arts are now recognized for their social value in an age of decreasing personal contact; they are challenged by the freedom and responsibility of existing only for the development of their art, with no obligation to act as a propaganda medium for the state; and they are accepted by universities as an integral part of the educational program. But their greatest artistic success is not always economic; public construction of theatres must be practical, even at the expense of the art, and no government subsidy has corrected the flight of the intellectual theatre to the universities and to small derelict rooms with a few hundred seats and a platform, which house a living theatre in a precarious existence.

These were among the conditions which the Ford Foundation, through W. McNeil Lowry, director of its Program in Humanities and the Arts, considered by awarding grants in 1959 to eight selected teams of architects and stage designers to develop eight ideal solutions to the design of different theatres without cost limitations or design restrictions. In the words of Mr. Lowry, "We hoped to stimulate architects, designers, and theatre people generally to continuing analysis about the stage and its environment. . . . Many themes, problems, and trends persisted through the two days (of a conference including actors, directors, playwrights, and designers), and one of these was the inhibition on the drama produced by fixed and frozen staging." The results of their two years of work have just been exhibited in New York, and will be shown around the country for two years under the auspices of the American Federation of Arts.

WHILE the Ford Foundation is not the only group to show interest in this subject recently, it is the first to unite the architect with the designer in the study of the common problem. Most recent European competitions have given the problem of auditorium design to one expert and stage planning to another, with the result that design ideas have been frozen and little progress has been made in gaining freedom from the conventional proscenium theatre. National and international organizations of theatre technicians have studied many general problems, but have recently been largely concerned with multi-purpose and multi-form theatres for schools or cities where one building must serve several functions. The eight teams sponsored by Ford were nearly unanimous in designing for single functions, recognizing the proscenium stage as only one of many possible forms.

The theatre of the Greek classics, with audience seated evenly around the acting space, used its architectural plan to unite actor and spectator, while maintaining their distance through formal structure of the drama. The fantastic scenes of mythology and romance in baroque opera were viewed less by dramatic convention than through the visual illusion created by very low lighting, painted perspective backdrops, and mechanical devices; but the scene, pushed into a picture frame and separated from a socially ranked audience by the orchestra, was visually correct for only one person in the theatre. The non-illusionistic Elizabethan theatre used many formal conventions of staging, with the stage more than half surrounded by the audience. Richard Wagner, strongly influenced by the Greek drama, demanded "democratic seating"* before a proscenium which framed an illusionary world rich in philosophic symbolism, separated from the audience by a recessed orchestra.

Following the 1917 Revolution, workers of the Russian theatres turned from visual illusion, and drew the audience actively into the actors' world by throwing convention to the winds and seating the audience behind, before, around, within, below, and above the action of the drama. Audience size varied from several hundred to several thousand, and many architects of other countries entered competitions for designing theatres for the masses, where a single performance would reach thou-

*The principle of seating with no respect to rank, *i.e.*, the Greek arena, signifying equally good vision and hearing in all parts of the auditorium. It most strongly contrasts with the balconies and boxes of the baroque and nineteenth-century theatres of Europe.

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sands at a time. In a Germany conditioned by the social upheaval between the two wars, Max Reinhardt directed theatrical spectacles which ignored all performance conventions and explored new presentation styles. Other innovators of the 1920s were more sober, and approached live theatre as a theoretical integration of music, speech, movement, light, color, and form in appropriate architectural settings. And it is to that period, which found architects, sculptors, painters, musicians, directors and playwrights working together actively in the theatre, that we owe the first systematic exploration of the full range of its modern potential.

Recently the theatre has been torn between the desire to explore the world of drama with the new tools of the theatre of visual illusion, and the need to become more actively political, to leave the world of pure symbol and contact the audience personally—to cross the footlights and present a drama in the real world of the audience. But departure from visual illusion required new forms of presentation, exemplified in Bertolt Brecht's restriction to uncolored white light for all his plays.

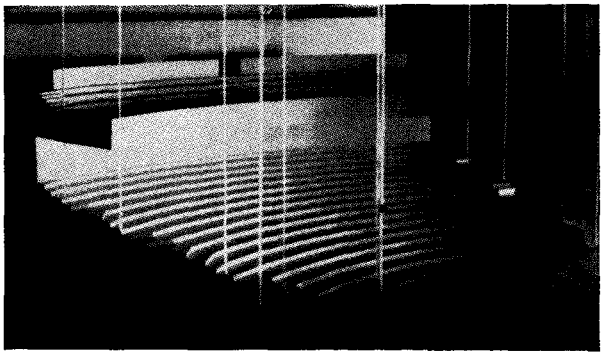
No group of playwrights or composers has demanded or suggested a definitive solution, for it is clear that a play, such as the currently popular "The Blacks" of Jean Genet, is successful in intimate surroundings with close contact between audience and actor, while Wagner's music dramas at Bayreuth continue to increase in meaning and power only with the new techniques of three-dimensional illusion, which bring the drama to life safely beyond a monumental proscenium wall. The former needs the *freedom to distribute* the audience, at will, around the spatial action of the play, so that the positions of the spectators become an integral part of the play setting; the latter depends upon such specialized tools as control of light, sound, and mechanized floor, ceiling, and wall surfaces.

The meaning of a play is often distorted by its presentation. Many dramatic and musical works whose meanings depend on isolation and distance from the audience have been presented in arenas or with audience on several sides; while many meaningless as illusion have been continually forced behind the wall of a proscenium. It is common to find a play calling for an actor to dominate the stage picture being seen in a theatre for thousands which dwarfs him by huge settings on a cavernous stage. But the economics of operation has favored large proscenium theatres and theatre-in-the-round, with little concern for artistic needs.

The Ford project developed in the confusion of architectural and dramatic style, economics, and new design tools and materials. Each study, with the possible exception of Frederick Kiesler's visionary scheme, could find many immediate if partial applications, and could be used singly or collectively as guides to new building.

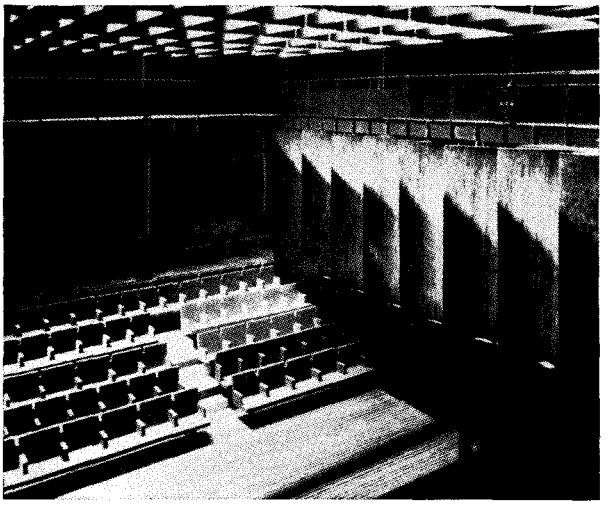
Five of them can be studied most profitably: the Ben Schlanger-Donald Oenslager non-proscenium form and space study; the David Hays-Peter Blake open-stage theatre for a New York City lot; the Ralph Alswang-Paul Rudolph theatre for film projection and live action; the George C. Izenour-Paul Schweikher drama school complex, the two larger theatres; and the Barrie Greenbie-Elizabeth Harris theatre for the dance. They show clear, distinct concepts for new theatres. But the first one alone suggests a major contribution to the art of drama; it is fully developed, independent of complex mechanical systems, and realizable today.

The Ford project as a whole is unequalled for the combined vision, thoroughness and practicality which it displays; it has shown the importance of true collaboration by stage designer and architect. Certain tendencies appeared: the designs reflected a new interest in lighting; the steep slope of most auditoriums recognized the importance of the stage floor in design; contrary to the European habit, there was no marked increase in mechanizing the theatre; nearly all the ideal theatres were small (up to 2,000 seats), despite the demands of large civic projects which are forcing construction of big auditoriums. There was great variety in choice of staging, and the buildings showed their different purposes through a very functional architecture. There was a generally great simplicity in choice of materials and forms despite an unlimited budget.



SCHLANGER—OENSLAGER. Pictured above is the solution to a small proscenium theatre with ideal vision and hearing conditions, one part of the team's work. Their study of the non-proscenium theatre in which "the chief objective was to try to find how the maximum number of theatre presentations could be brought to the maximum number of people at the least cost possible, while trying to maintain as great an impact on the audience as could possibly be achieved," resulted in a design for an audience of about 900, in which spectator and actor share one space, unified by designing all lighting in *both* parts of the theatre; the audience area flows imperceptibly into that of the actor. An acoustic-lighting ceiling and movable wall pylons were used to frame any chosen part of the whole space for the actors. Their design, which uses lighting in an important new way, provides limitless opportunity for probing the psychological relationships in a drama. The final form is derived solely from the limits of good sight and hearing, and design of the stage to meet actors' needs and technical flexibility. The theatre would be a simple construction problem, and would introduce a concept of theatre which is totally unexplored.

HAYS—BLAKE. They have designed a simple non-mechanized construction, which offers one good solution for



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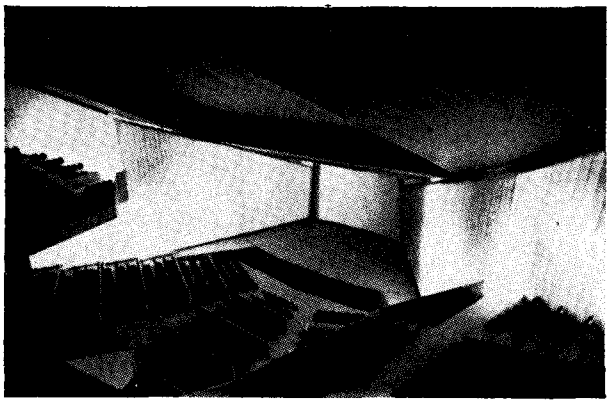
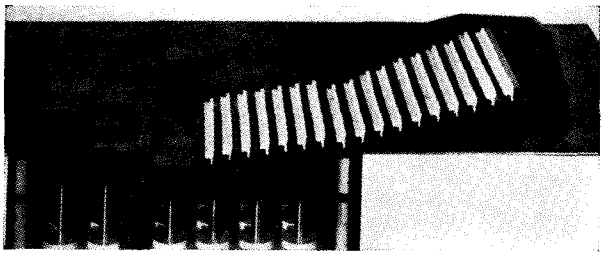
building to meet the current needs of the New York Off-Broadway theatre. The design could certainly stand as a model for any particular new construction, but the drama would have difficulty escaping from the very unique character of the room. The design poses many problems which do not seem fully solved, requiring permanent improvisation in a room which has many limitations.

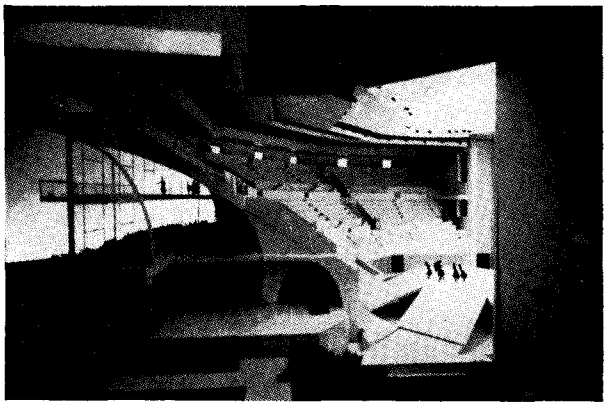


ALSWANG—RUDOLPH. A second design which surrounded the actor with light flowing from stage into the audience space used diffusely projected films from six permanently installed projectors on both sides of special slatted walls (screens), while actors or geometric forms appeared in the center of the stage. The overall dimensions have been kept as small as possible for a capacity of 2,000. While the future of this idea is immense, the designers appear to have rejected peremptorily some parts of the Walter Gropius-Erwin Piscator 1927 design for a Total Theatre, in which the audience was completely surrounded by projection surfaces, and overlooked some recent developments in German projection techniques, which can use floor and ceiling projectors and projection surfaces and would have increased their flexibility. The general architectural solution was very interesting and instructive.



IZENOUR—SCHWEIKHER. George Izenour, whose name is synonymous with his many years of work at Yale to develop and promote the application of servomechanisms, hydraulics, and digital and analog computers to the problems of theatre design, joined architect Paul Schweikher to design a drama school in which five related buildings house three theatres and their necessary technical and teaching facilities. They have used mechanical floors and walls, and flexible ceiling lighting to allow a director to carve any desired (rectilinear) shape room. By means of computer controls, the room can change shape during the performance. The large theatre uses fixed sections of seats mounted partially on large movable platforms to transform the proscenium shape into three- or four-sided seating. The major objection to the four-sided arrangement at the new Harvard theatre, that the group on the stage is always separated from the others, is not corrected here. The limitations of rectangular platforms may not be ideally suited to the needs of drama.

GREENBIE—HARRIS. Design of the dance theatre was addressed to unrestricted movement of a dancer in space, with the audience above the surface to grasp the three-dimensionality of the forms and movement. The audience was raised steeply on three sides of the large stage, a horizontal surface of elevators and sloping ramps which could be raised and lowered to give limitless variation in the dancing surface. While this offered an inviting and penetrating design, a detailed description of the modulation of the large stage space was found wanting. Such a design poses a great challenge to anyone building a theatre for the dance.



MIELZINER—BARNES. J. Mielziner and Edward L. Barnes studied intimate music-drama. In a strong architectural setting with the large stage opening framed by adjustable slats, a completely variable relation between front-row seating, orchestra pit, forestage, and entrance for actors, they have isolated the dramatic action from its scenic background, allowing the actor to stand under the acoustic roof of the auditorium while the setting remains behind him. Although the forestage functions very well, and the singing actor is acoustically related to the auditorium, the building was designed for the "musical theatre" in the face of concentrated effort by stage directors to bring the singing actor away from the footlights and back into the stage. Is it desirable to perpetuate a performance style which has harassed designers and directors for such a long time?

ELDER—STONE. They have designed a good arena theatre seating 2,000 people, which could be used either for a park in the summer, or during the whole year in some southern climates. The strong form of the stage would not be well suited to most cities which cannot afford several theatres, although both its architecture and technical facilities would make it excellent for a limited part of the dramatic literature, and a pleasant setting for a performance.

FREDERICK J. KIESLER has probed a problem untouched by most of the others: that of setting a theatre into a city, and the need for recognizing its cultural and functional environment. In his highly personal structural (rather sculptural) idiom, he provided four theatres (plus radio and other communication facilities completely integrated) in a skyscraper. But the theatres are not particularly well adapted to past or present dramatic needs, and choose to ignore many accepted or experimental theatrical techniques. They are dependent solely on "projected scenery," dismissal of plastic settings and variable stage platforms, but provide special acting ramps and partially movable auditorium seating of a questionable utility. He justifies his freedom with a highly pretentious and equivocal text. The basic problem of a complex of commercial or civic theatres is real, but he rejected the specialization and variety which such an arrangement would permit. This solution was alone in providing a theatre for several thousand, and showed, by the contrast, the insoluble limitations of large theaters, and the great variety and life possible on a smaller scale.

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Dancers from the Ukraine

By RALPH PARKER

Moscow.

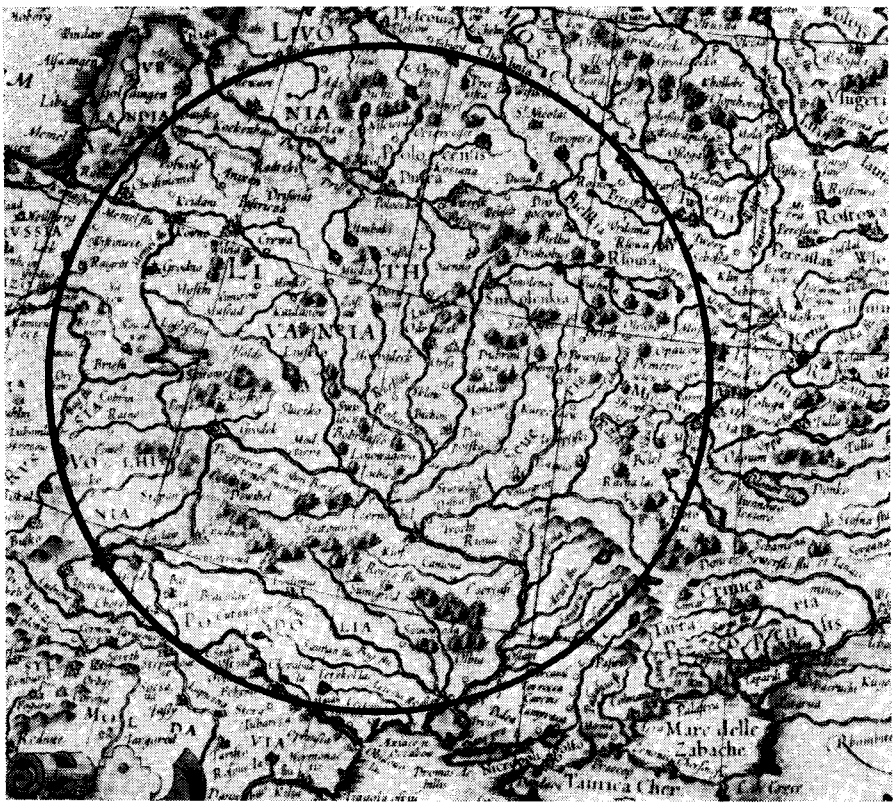
THE HISTORY of the Ukraine is one of national self-assertion; on its pages—on those that are blood-stained no less than on those that are sun-swept—burns a popular desire to lay claim to nationhood. The Scottish doctor, attached to an UNRRA mission, with whom I first visited the Ukraine, was for long the most popular foreigner in Kiev because, his Ukrainian friends told him, "You too are of a people that has constantly striven for its national identity." The Ukrainians have even had to insist through centuries of history on their right to call themselves such. Divided under the rule of rival powers, they have been known as Little Russians, Ruthenes, Galicians, while the Austrians, the Poles, and the Russians each had their own derogatory term for the Ukrainian peasant. Deep-seated resentments, ancient aspirations, and a stubborn reluctance to give up anything that might be considered a national attribute are traits found in most Ukrainians, wherever they live. The wounds of their injured national pride smarted when the heathens of the Golden Horde and other invaders from central Asia poured over their land and drove their Christian leaders into the cave monastery under Kiev or far north to the banks of the upper Volga. They resented the indignities heaped on them by Turk and Tartar, by Polish landowners and Russian chauvinists. Then, too, the occupation of much of their land by Germans some forty years ago, and of the whole of it but twenty years ago, left in its trail a terrible sense of injury in the Ukrainian soul as well as physical devastation.

I think that everyone who watches Pavel Virsky's troupe of Ukrainian dancers on its first American tour arranged by S. Hurok will appreciate the performance better if he allows his imagination to picture this historical past on the plain blue background against which the boys and girls whirl and leap. Virsky, who has been organizing Ukrainian dance troupes for twenty-five years, has always rejected both the purely ethnographic and the strictly choreographic approach in his production. He has made it his task, he says, to portray the Ukrainian people through the dance—their attitude to life, to their past and their future, to nature and to love. That is why he demands from his young dancers a higher degree of emotional expressiveness than other Soviet choreographers working in the field of national dance consider necessary for their purposes. And in his work in this direction he has been greatly assisted by his own sound training in classical ballet. His career in ballet began in 1928 when he joined the opera and ballet theatre at Odessa, his native city; he was a *premier danseur* in many Soviet ballet companies; he has produced "Swan Lake," "Raymonda," "The Corsair," "Don Quixote," etc. Thus he is able to apply to his work with "national dancing" his long experience in that world of Soviet ballet where the direct and natural communication of emotion plays such an important part.

This approach, however, does not mean that Virsky tries to "modernize" the Ukrainian folk dance. On the contrary, his method of work is to search during trips the length and breadth of the Ukraine for dance idioms or complete dances which contain a kernel of the truth about the Ukrainian people and then to bring that dance to the theatre; in other words, to make it dramatic, effective, and of course entertaining. To Pavel Virsky the Ukrainian male folk dance called the Polzunok, which he saw being performed by Odessa dock workers, was an expression of the urge that Ukrainian peasants and workers feel to compete with each other in feats of physical strength, endurance, and ingenuity. The dance is a form of contest; it has to be performed at the crouch and the dancer must neither stretch his legs nor stop beating out the measure. Only when he has worn out all his competitors is the winner permitted to rise to his full height. In his treatment which may be of Asian origin, Virsky has taken the stress off the competitive note and created a number full of grotesquerie and impish cheerfulness.

On the other hand, the troupe's interpretation of the beautiful needlewomen's dance is an elaborate development of a round-dance performed by women only in the village of Reshetilovka in the Poltava region of the Ukraine. Yet, although this is one of the most purely choreographic—as distinct from dramatic—dances in the program, it remains faithful to the original idea: to display the process of hand embroidery through the dance.

When a Soviet sculptor was working



A Mercator map of the sixteenth century showing, within the circle, the area now comprised by the Ukraine. The points of reference include the Baltic Sea (upper left) and the Sea of Azov (Mare delle Zabache) lower right. Moscowa is shown at the very top, and Odessa on the Black Sea at the bottom.

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on a bust of the Cossack writer Mikhail Sholokhov the latter raised one objection to the work he saw in the clay. "But where's the Cossack grin?" he asked, and insisted that the sculptor remodel the corners of his mouth and the wrinkles at his left eye. Mr. Virsky needed no prompting to lay emphasis on that particular form of Ukrainian humor which Gogol often described in his deathless tales of the Ukraine and its Cossacks. This humor is broad and unsubtle. It often takes the form of an unironic assertion of man's moral power to emerge smiling from all the buffetings and disappointments of life. Take, for instance, the dance scene "The New Boots." Three *chumaki* dance it, three bullock-cart drivers bringing salt from the Black Sea coast to the Ukrainian steppe-lands, who own a single pair of boots. In turn they try on the newly acquired boots during a short halt under the torrid sun on their dusty road northward from the sea. The boots collapse under the strain of their efforts to make them fit their feet. But the dance does not end on a note of disappointment. To hell with the boots, we can get along without them, the *chumaki* tell us in their concluding steps.

Virsky's big set dances such as "Kalina," or "The Cossack Spear Dance," or even "The Whalers," a modern number, provide evidence that Virsky is always trying to tell his audiences something about the Ukrainians.

I have suggested that the reason for this stems from the Ukraine's historical task of striving for its national identity. To be more concrete, it was the specific task set to the troupe when in its original form it came to Moscow in 1937 for the first festival of Ukrainian art. In those days national dance troupes were few in number: Igor Moiseyev was just gathering together the company that this year celebrated its twenty-fifth birthday; the older Piatnitsky troupe was essentially a choir. The war, with the occupation of the Ukraine, interrupted Pavel Virsky's work, but, when it ended the need for a dance troupe extolling the virtues of the Ukrainian people and reminding them of their historical past became urgent. "We are Ukrainians. This is the kind of people we are," was a message intended not in the first place for foreign audiences; it was vitally necessary to stimulate the local patriotism of a people who had been uprooted, driven from their homes, shipped all over Europe as forced workers, evacuated to the heart of Asia, put to work on rebuilding burnt-out villages. . . .

And because of this Virsky's dancers are always telling us something, always expressing themselves through choreographic and dramatic means.

Cause and Effect in Russian Music

By VICTOR SEROFF

OF THREE recently issued recordings of Russian music Mili Balakirev's incidental music to Shakespeare's "King Lear" (Artia MK 1570) and Tikhon Khrennikov's Violin Concerto (Artia MK 1574) should be of particular interest to those who have studied the "causes and effects" in its development, while Vassili Kalinnikov's Symphony in G minor (Artia MK 1572) is merely an introduction to a composer whose works have been almost forgotten. Kalinnikov's first symphony, written in 1897 by a thirty-one-year-old composer, is in traditional style, in four movements, and is a charming pastoral piece which could without violence easily serve as background music for one of today's more peaceful Russian motion pictures. It is lyrical and harmonious and, above all, as gentle and delicate as the name of the composer sounds to the Russian ear. Although Kalinnikov lived during the most active period of "The Mighty Five," he was not in the least influenced by this group of innovators and remained much closer to Tchaikovsky.

It is gratifying that Kiril Kondrashin, who leads the Moscow State Symphony Orchestra, has refrained from infusing Kalinnikov's symphony with some "newly discovered style" as he often does Tchaikovsky's music, and conducts it without trying to make something more out of the piece than it is.

The other two recordings—of Balakirev and Khrennikov pieces—give food for thought. As performances go, Leo Ginsburg with the USSR Radio Symphony Orchestra gives Balakirev's work its due, while Leonid Kogan's playing of Khrennikov's concerto does more than the work deserves. Balakirev's Overture and five Preludes to each act of Shakespeare's "Lear" are his early work (1858) written at the suggestion of Vladimir Stassov, who took the twenty-one-year-old Mili under his protective wing shortly after Balakirev arrived in the capital from a provincial little town, where he had "learned" to compose by merely "making music" with an amateur orchestra on the estate of Alexander Ulibishev, a wealthy landlord. As might be expected, this composition bears no signs of the Balakirev who became the leader of the others of the revolutionary "Five": Borodin, Cui, Rimsky-Korsakov, and Moussorgsky. They called, "On to new shores!" and broke with the old traditions exemplified by their antagonist Tchaikovsky.

And yet this Balakirev opus can serve as one of many examples of "cause and effect" in the history of Russian music. Balakirev was already the mentor and the leader of his group when he hoped to win Tchaikovsky to his camp. He not only suggested that Tchaikovsky write the "Romeo and Juliet Overture," but in one of his letters offered him his method of composing; that is, the one, he said, he himself was using when writing the Overture to "King Lear."

Modesty was not Balakirev's forte. Moreover, while he was writing this letter, a musical phrase occured to him and he promptly included it in the letter advising Tchaikovsky to "begin in this style . . . [to] become enthusiastic over this germ, and . . . [to] brood over it . . . until something vital came of it. . . ."

LATER on, when, Tchaikovsky's score was almost ready for performance, Balakirev mercilessly criticised it, much in the same manner as he treated his "pupils." "The first subject does not please me at all," he wrote Tchaikovsky. ". . . In the crude state in which it lies before me it has neither strength nor beauty. . . . There is nothing of old-world Catholicism about it; it recalls rather [one of Gogol's characters] who wished to cut off his nose to save the money he spent on snuff." Balakirev told Tchaikovsky that something like one of Liszt's chorales would be more appropriate: "The Night Procession, Hunnenschlacht, St. Elizabeth." "As to the B minor theme," he went on, "it seems to me less a theme than a lovely introduction to one," and he added that he hoped that after the agitated movement in C major, something really forceful and energetic would follow. "The first theme in D flat major," he continued, "is very pretty, though rather colorless." He said that he was fascinated with the second theme, in the same key — "it has the sweetness of love, its tenderness, its longing." But even here he could not refrain from

(*Continued on page* 58)

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Recordings in Review

Schubert Without Sentiment

SCHUBERT: *Symphony No. 9 in C. Otto Klemperer conducting the Philharmonia Orchestra.* Angel S 35946, $5.98.

Schubert without sentiment? Might as well speak of Verdi without passion, Beethoven without nobility, Rimsky without Korsakov. Yet Klemperer, by an acute act of suppressing the normal instincts of the fine instrumentalists who make up the Philharmonia, manages to do it through three of the cleanest, almost antiseptic, movements of Schubert one could hear.

Everything is neatly in place, like the contents of a well-furnished room—with the difference that very little betrays the personality either of the proprietor (Schubert) or the occupant (Klemperer). Phrases, pages, and measures follow each other in rigorous succession, always with the suggestion that something is about to happen—but not very much does. What bothers me is a lack of articulation in the striding figurations of the strings and the chattering woodwinds in the first movement, a suppression of tenderness and contrast in the second (though a cello counterfigure is not overlooked), a severity of accent in the scherzo that depresses its robust humor.

But, for those who have the will, persistence provides a reward. This is a performance of the finale, which, like the finale of Klemperer's otherwise stodgy Ninth Symphony of Beethoven, is extraordinary for its logic, its strength, its penetration of a design which is by no means self-revealing. And the excellent performers, given a little slackening of the reins, respond with a show of pace and spirit altogether invigorating. The recording is consistently first class.

Masterwork by Bloch

BLOCH: *Concerto;* BARTOK: *Rhapsody No. 1. Roman Totenberg, violin, with the Vienna State Opera Orchestra conducted by Vladimir Golschmann.* Vanguard VSD 2110, $5.98.

Why a work whose high quality is so generally acknowledged as Bloch's Concerto for Violin has had no known recording between Joseph Szigeti's celebrated one of the late Thirties (for which the then little-known Charles Munch was the conductor) and this

Totenberg—"qualities of mind and spirit."

one is a puzzle best left to the A and R—artist and repertory—men of the industry to decipher. Or perhaps it is simpler to say that Bloch pursued his own lifeline in a rigorous, solitary way without running with groups, packs, or gardes (avant or otherwise) and thus forfeited the incidental benefits of promotion such identification may confer.

What he did in this instance (as in sundry others) was to evolve a musical structure both logical and compelling, deeply felt and strongly made, lacking either in affectations of utterance or faddish concealment of emotion.

Withal, it follows in no servile imitation the example of any predecessor, with the result that it stands as strongly individual and typical of its creator today as it did twenty-five years ago.

Of the many violinists of the world who might have been alerted to this opportunity (Menuhin played it very well with the New York Philharmonic on a well-remembered occasion in 1957), Totenberg is one of the few ideally equipped to add his thoughts to the prior ones of Szigeti. For it is rather more the matter of thinking through its texture and tonal imagery that this work requires than mere technically adept execution. Totenberg has in abundant measure all of the latter that is required, but he has even more the qualities of mind and spirit to savor the mood of this deeply reflective work and recreate it for the listener. He has assistance of a thoroughly suitable kind from Golschmann and the orchestra (likewise in the more often recorded Bartók). I would not put this among the best of Vanguard's Vienna recordings—the sound is a little cramped, however, lacking definition in the space that is utilized.

Carter and Kirchner

CARTER: *Double Concerto for Harpsichord and Piano with Two Chamber Orchestras. Ralph Kirkpatrick, harpsichord, and Charles Rosen, piano, with Gustav Meier conducting.* KIRCHNER: *Concerto for Violin, Cello, Ten Winds, and Percussion. Tossy Spivakovsky, violin, and Aldo Parisot, cello, with Kirchner conducting.* Epic BC 1157, $5.98.

Elliott Carter and Leon Kirchner are two composers who share solid esteem among the musically informed, more or less without respect to their own affiliations and preferences (I say "more or less," because there will always be dissidents). Hence it is gratifying to find them sharing a disc as a result of the enterprise of the Fromm Music Foundation.

As the scope of means employed suggests, there is also some community in the scale of sonorities employed. However, that is about as far as a common statement about them can go, for they diverge sharply on a fundamental issue of today's musical objectives: Is sonority the end purpose of creation, or is it merely the textual element from which something more meaningful should emerge?

Needless to say, neither composer states his premise in so many words. But with Carter, the quest for a sonorous profile is so determined that each ensemble (one led by the harpsichord, the other by the piano) "emphasizes its own repertory of melodic and harmonic intervals," each of which "is associated, for the most part, with a certain metronomic speed." "The motion of the work," says Carter, "is from comparative unity with slight character differences to greater and greater diversity of material and character and a return to unity."

Is it necessary, really, to command all these facts (only a share of the total elucidated by Carter) to deal with Carter's achievement? To me it is both indispensable and not very helpful; for with all the statement of procedure, the proof reposes in the sounds that are heard—and these strike my ear as fragmentary in the extreme, less a sequence of consecutive lines than a coming together and going apart of

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controlled noise (controlled, but noise nevertheless).

Kirchner's work has a less carefully articulated scheme. Part of its motivation is conveyed by his statement: "Our consciousness, our 'nowness' is rooted in the 'engrammed' reflections of time past." Murky? So, too, is the musical expression that emerges from it, though its elements are more readily relatable, one to the other, than those of Carter.

As both composers were involved, directly or indirectly, in the performance, the results may be accepted as representative of their intentions. I did not find much to appreciate, less to enjoy, in either.

Stabile and Pertile in Verdi

VERDI: *"Falstaff" excerpts ("L'Onore! Ladri!"; "Ehi! Taverniere . . . Mondo ladro"; "Reverenza!"; "Signor! v'assista il ciel!"). Mariano Stabile, baritone, Vittoria Palombini, mezzo soprano, Giuseppe Nessi, tenor, and Luciano Donaggio, bass. "Otello" excerpts ("Una vela! Un vessillo!"; "Fuoco di gioia!"; "Dio ti giocondi"; "Dio! mi potevi scagliar"; "Niun mi tema"). Aureliano Pertile, tenor, and Gina Cigna, soprano. Orchestra and chorus of La Scala, Milan, conducted by Alberto Erede.* Telefunken TH 97011, $1.98.

Certainly there has not been, since these discs were made in 1942, a Falstaff to match the legendary Stabile. In his mid-fifties at the time, he had a rich history of indoctrination behind him (he was a Falstaff for Toscanini at La Scala twenty years before), and enough voice, still, to make his knowledge audible. For some reason not specified, the sequence does not include "Quand'ero paggio" which was (and is) a delight for those fortunate enough to acquire Capitol album ECL 8073 when it contained much of the other material in 78 rpm form in the later Forties.

As for Pertile, who was three years older than Stabile, and had already given up his public career (as of 1940) when these discs were made, Otello is clearly more of a trial for his vocal resources (especially above the staff). But there is still the accent of ungovernable passion in his outbursts, the authentic sound of a notable Otello, outstandingly so in his superb "Dio! mi potevi." Save for her characteristic quaver (some might call it vibrato), Cigna is a warmly expressive Desdemona. The Scala chorus is especially good in its version of the opening scene, the quality of reproduction reasonably listenable.

Cilèa's "Adriana" with Tebaldi

Cilea—"learned the operatic trade in a demanding shop."

ACCORDING to plan this issue of Cilèa's "Adriana Lecouvreur" was meant to be a souvenir of something unforgettable rather than a promise of something unattainable (London OSA 1331, $17.94, A 4359, $14.94). But the plans of impresarios and prima donnas, as well as of men and mice, are subject to change; and we shall now all know a good deal more about "Adriana" when it is given at the Metropolitan next season with Tebaldi than we might have had it been given, as scheduled, in the later weeks of this one.

That, on the whole, is fortunate—for there is little question that, for purposes of the present day, it is (like "Fanciulla del West") a better opera than those who heard it when it was new at the Metropolitan nearly sixty years ago were inclined to think. The stress on the "purposes of the present day" is not by any means casual. For those to whom "Bohème" and "Tosca," not to mention "Pelléas," "Salome," and "Louise," were the current standard of excellence (in 1907), an "Adriana Lecouvreur" might conceivably not qualify. But our stock of operatic goods is so depleted that something which is neither out of the top drawer nor of the first water may be welcome when some things of better materials, perhaps, become a little shopworn from constant use.

In addition to which—if the analogy may be prolonged—Cilèa has learned the operatic trade in a demanding shop. His parts are well designed for the kinds of voices which are utilized to sing them, there is plentiful variety in the characterization (which, if not particularly trenchant, is always adroit), and the thin trickle of melodic sauce over the whole is sometimes agreeably thickened into a flow that has a degree of consistency.

What is most absorbing about "Adriana" is, perhaps, the antecedents that are suggested by its texture and method of procedure. These relate more to the longer line and expansiveness of Giordano's "Andrea Chénier" (a product of 1896, when Cilèa's "L'Arlesiana" was yet to be given and "Adriana" was six years off) than to the concision and swift strokes of "La Bohème" and "Tosca." Also—unless I am affiliating the Parisian background with Cilèa's treatment of it—there is a good deal of Massenet (especially "Manon") in his method. I have in mind, particularly, the undercurrent figurations that are woven into the orchestral writing, à la Lescaut's motive, the frequent sorties from a recitative sequence into a melodic outburst and back again.

For those who associate "Adriana" theatrically with the Scribe-Legouvé play in which Sarah Bernhardt, among others, was frequently seen, the attraction for a stage performer of playing the role of a stage performer would be sufficient excuse for Renata Tebaldi's interest in the role. And those who have seen her in it in Chicago as well as in Italy are agreed that it is a very good role for her. The vocal line can absorb Tebaldi's breadth of voice and the celebrated actress of the early eighteenth century is sufficiently close to her, temperamentally, to make a credible match.

However, those who might have supposed that "Adriana" was substantially a one-part opera will find otherwise. There is a solidly constructed tenor role (Maurizio) in which Mario del Monaco does more bel canto singing than has been heard from him in a long time, a leading baritone role (Michonnet) in which Giulio Fioravanti shows a sound of suavity and charm, and of course La Principessa di Bouillon, in which Giulietta Simionato exercises her artistry (and mezzo voice) with typical discrimination.

Speaking of the performance rather than the work, its smaller roles are all carried off with credit under the thoroughly disciplined direction of Franco Capuana. The orchestra of L'Accademia di Santa Cecilia, Rome, makes a consistently good sound, and the acoustical surroundings of its auditorium are also helpful to the total of quality. —IRVING KOLODIN.

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RECORDINGS REPORTS I: ORCHESTRAL LPs

WORK, PERFORMER, DATA	REPORT
Bartok: Concerto No. 1. Kornél Zemplény, piano, with Janos Ferencsik conducting the Hungarian State Orchestra; Concerto No. 2. Tibor Wehner, piano, with the same. Westminster WST 17003, $5.98.	There is an obvious attraction in the coupling of the two works on the same disc, especially as most versions of No. 2 pair it with No. 3, and those of No. 1 do not offer it with either No. 2 or 3. Both performers are excellent technicians, and Ferencsik, through his own strong performance, makes identity with Bartok the unifying factor in his collaboration with the two soloists. However, it cannot be said that either approaches a condition of distinction, and the rather dull, unsonorous recording diminishes some of the values and contrast due to the composer.
Beethoven: Concerto No. 2 in B flat. Mozart: Concerto No. 17 in G (K. 453). Friedrich Gulda, piano, with orchestra conducted by Paul Angerer. Vanguard VSD 2106, $5.95.	If Friedrich Gulda were worthy of the attention that came his way a decade and more ago, why should he lack it now, with a dozen more years of experience to his credit? The question begs for an answer, but there is no begging the question of quality in these performances which are subtle, precise, and yet full of animation. If there is a tendency that might be amended, it is his inclination to refine the already refined, so that subtlety comes to sound almost like introversion. However, his musical points are almost always well chosen, his pianistic means for achieving them generally under tight control. Angerer does his part of the joint undertaking well.
Dvorak: Suite ("Czech") in D, Opus 39. Czech Philharmonic conducted by Alois Klima. Suite ("American") in A, Opus 98b. The same, Karel Sejna conducting. Supraphon LPV 341, $5.98.	Superficially it would seem that the A major Suite of Dvorak's latter American year would command priority here, for it is rarely heard. Pleasant as it is (the opus number plus letter indicates that is was originally for piano, and orchestrated by the composer), it must defer in gusto, force, and sheer creativity to the earlier "Czech" Suite, which earns its title—self-chosen by the composer—from the rhythms of the dances it exploits (Polka, Furiante, Pastorale, etc.) and the strongly clashing harmonies derived from folk instruments. It is performed with a will by Klima and Co., as is the other work by Sejna, but there is little question which conductor has more to work with. Good recording of a rather conservative kind: no stereo.
Falla: "Tricorne." Edouard van Remoortel conducting the Vienna Symphony, with Jean Madeira, vocalist. Vox STPL 511920, $4.98.	Neither van Remoortel nor the engineers achieve a standard here to equal other versions (complete) of the ballet by Ansermet or Jorda. Madeira does what there is for the mezzo well enough, though there is some suggestion to my ear that her sound has been amended (perhaps by the use of a filter circuit?) to make it conform to the general tonal concept (it is much thinner, less vibrant than her familiar quality). The tempi are mostly fast, the emphasis on individual instruments of the orchestra (xylophone, etc.) detrimental to a total sonority.
Haydn: Symphonies No. 83 in G minor ("The Hen") and No. 100 in G ("Military"). Karl Münchinger conducting the Vienna Philharmonic Orchestra. London CS 6230, $5.98.	Like it or not, Karl Münchinger seems destined to a status as specialist in the kind of works with which he made his reputation as conductor of the Stuttgart Chamber Orchestra. Oddly, this has not so much to do with musical "period" as with the scope and density of the sonority itself. Here he is ideally occupied with two works for which he has a keenly sympathetic feeling and at least one of which ("The Hen") has not previously been so well recorded. His "Military" may not have the boldness of Scherchen's or the lilt of Beecham's, but it is freshly felt and beautifully performed by the Vienna players. The blend of sound is warmly appealing in both instances.
Mendelssohn: Symphony in A ("Italian"). Schumann: Symphony in D minor. Otto Klemperer conducting the Philharmonia Orchestra. Angel S 35629, $5.98.	The order of presentation here is the order of occurrence on the record sides, not necessarily the order of excellence in the results obtained by Klemperer. These, truly, would be inverse to the sequence above, for the Schumann is better suited to absorb the thoroughgoing, not to say ponderous, procedures of this conductor, whose manner for all music is more Klemperian than empirical. It is, indeed, a very good Schumann D minor, broad, spacious, with a measured tread and stride. But these values, transferred to the Mendelssohn "Italian," deprive it of more than a little of the spring and vivacity to which it is entitled. Steady, firmly controlled playing in both instances, and clear, well balanced reproduction of it.
Locatelli: "L'Arte del violino": Concerti Nos. 1, 8, and 9 (Opus 3). Roberto Michelucci, solo violin, with I Musici. Epic BC 1155, $5.98.	A publication of 1733, these works are rather more chamber music than the larger form implied by the title. The tuttis are played by the full string group, but in the solo episodes the background is reduced to one instrument per voice. Locatelli is unquestionably a fluent writer, and now and again, in a slow movement, he strikes a real, rich vein of melodic invention. However, much of the elaboration and extension goes by formula, or a sounding likeness of it. Of the three works, No. 8 in E minor has the most consistent quality. The performances are unfailingly painstaking, accurate, and suave in sound. Michelucci is highly adept in the style suitable to the music, and the recording is excellent.
Mozart: Concertos No. 14 in B flat (K. 449) and No. 16 in D (K. 451). Walter Klien, piano, with orchestra conducted by Paul Angerer. Vox S 51165, $5.98.	High spirits abound in these works and they are provided in generous measure by Klien and the orchestra under the direction of Angerer. No documentation is provided on the Klien career, though some may recall him from his collaboration in duet versions of the Brahms Hungarian and the Dvorak Slavonic Dances with Alfred Brendel (also on Vox). These solo performances are notable for musicality, finesse, and excellent pianistic control, plus a willingness to respect the dimensions of sonority set forth by Mozart in these works, without overstress or distortion. On Angerer's side, the report is also creditable, though a comparison with the Serkin version of the D major, in which Alexander Schneider is the conductor, will indicate some details of contrast and emphasis to which more attention might be paid. Excellent piano-orchestra sound.
Mozart: Concerto No. 18 in E flat (K. 482). Helene Boschi, piano, with the Czech Philharmonic Orchestra conducted by Alois Klima. Haydn: Symphony No. 27 in G. Prague Symphony Orchestra conducted by Constantin Silvestri. Supraphon ALPV 205, $5.98.	Not one fact about the unknown Boschi is offered with this release, which means that the listener is wholly on his own in arriving at any estimate he chooses. My choice is to describe her as an uncommonly adept performer in this repertory, with a mature sense of Mozartian phraseology and an appreciation of his intentions that are well worth knowing. She uses well written cadenzas by M. Flothuis (presumably the contemporary Dutch musician). The Haydn symphony (known to Clough and Cuming as the "Bruckenthal") is notable for an insinuating slow movement. Silvestri's effort (which probably predates his prominence of a few years ago in London) is orderly, well balanced, and without eccentricity of any kind. Fine "mid-fifty" sound.
Vivaldi: Concerto in D (P. 209), Concerto in D minor (P. 266); Torelli: Concerto in A; Dowland: Two Galliards. Karl Scheit, guitar, with Wiener Solisten conducted by Wilfred Böttcher, and Gunther Pichler, violin, and Paul Angerer, viola d'amore. Vanguard BGS 5043, $5.95.	Whatever the authenticity of the scores vis-à-vis the form in which they are presented here—the D major Vivaldi was originally for lute, and the Dowland pieces probably for an instrument not quite like the one Scheit plays—the musical product is euphonious, absorbing, and attractive to hear. The works fluctuate in interest, with especial curiosity in the creation of Ferdinando Carulli, a contemporary of Beethoven but a disciple of Mozart. Scheit shares the soloist's role with Pichler in the Torelli and with Angerer in the D minor Vivaldi, but the level of execution is unfailingly excellent, the reproductive quality suavity itself. —Irving Kolodin.

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Verses for Voices

By GUNTHER SCHULLER

SCHOENBERG: *"Pierrot Lunaire." Ilona Steingruber, soprano, Vladimir Golschmann conducting chamber ensemble.* Vanguard VSD 2108, $5.98.

Recordings of "Pierrot Lunaire" are still infrequent enough to cause a new performance to be anticipated with considerable excitement. What a pity it is to report, then, that this new version of Schoenberg's early masterpiece is somewhat of a disappointment, and as such raises a larger question which goes beyond the validity of this or that recording.

Contemporary music in general and lesser-known works in particular suffer from certain disadvantages which, though bad enough in live performances, are aggravated enormously when we come to recordings. Whereas the staples of our standard repertory, by the very fact of their familiarity and time-tested standing within a long tradition, are known well enough to enable even the general public to bring a degree of critical understanding to them, contemporary music is for obvious reasons a very vulnerable commodity. Lack of familiarity is a two-pronged danger: insufficient familiarity on the part of the *performer* can lead, obviously, to interpretive inaccuracies; unfamiliarity on the part of the *public* allows such inaccuracies to stand and to be perpetuated. A recent series of recordings comprising the total *oeuvre* of the composer involved is a case in point. One is tempted to paraphrase the old adage, "Don't believe everything that is *pressed*."

Another case in point is the new version of "Pierrot Lunaire." The unsuspecting listener, who may remember this piece only as a vaguely "controversial work," once even banned from New York City's municipal station by Mayor LaGuardia, might find this new recording surprisingly harmless and pleasant. But anyone familiar with the music will recognize not only that there are numerous performance inaccuracies, but also that the veneer of superficial attractiveness is the most serious shortcoming of the recording.

This is not to say that a good recording of "Pierrot Lunaire" must sound ugly—simply that it must have character, urgency, and dynamic tension. These vital ingredients have unfortunately been exchanged in this reading for a spineless mawkishness, and a leveling out of the composition's craggy tensions and dynamic contours. At virtually all critical moments the performers seem to have taken the path of least resistance. In part this is the result of the relatively high technical standards of today's instrumentalists (even in Vienna). The terrifying technical problems that caused "Pierrot Lunaire" to require forty rehearsals for its first performance in 1912 are obviously a thing of the past. But the ease with which we play this music today can be a distinct liability, unless it is accompanied by a corresponding depth of perception.

Among the many performance inaccuracies, I would list the aforesaid horizontalization of dynamics; Vladimir Golschmann's consistent disregard of tempo fluctuations, such as *ritardandos* when Schoenberg indicated them and the equally consistent intrusion of *ritardandos* when Schoenberg does *not* call for them (at the end of almost every one of the twenty-one songs); and some curious "mistakes," which at times made me wonder if the performers were using the same edition I had access to. Beyond these obvious blemishes, there are such larger issues as the performers' frequent disregard of Schoenberg's phrase structures and the treatment of the *Sprechstimme* part. Ilona Steingruber is one of the better known singers of this kind of repertory, but her interpretation of the voice part here as virtually a *singing* vehicle is founded upon a basic misconception. *Sprechstimme*, literally translated, means *speaking voice*. There is no connotation of singing in the term, and indeed we know that the part was created by Schoenberg specifically for a non-singing actress. The pitch indications in the *Sprechstimme* part are simply a general contour indication, and its texture and quality should be that of the speaking voice—the speaking voice modified by a melodized inflection, but no more than that. Even if we disregard historical precedent, Miss Steingruber's singing approach creates two serious problems: 1) The slightly "free" intonation, purposely adopted, to be sure, interferes with the more precise intonation of the instruments, i.e. being neither in tune nor sufficiently out of tune, it sounds simply out of place; 2) by being sung more than spoken, the part is drawn into the instrumental ensemble, whereas, I am convinced, it was Schoenberg's intention to set apart and project the text precisely by means of this *Sprechstimme*.

I wish that the performers, all excellent musicians, had had the foresight to ask to be coached by someone more intimately acquainted with Schoenberg's work. As it is, the cumulative effect of the performance flaws seriously undermines the extraordinary originality and purity of Schoenberg's conception and the remarkable clarity of its realization.

VON EINEM: *Piano Concerto, Opus 20. Gerty Herzog, piano; Radio Symphony Orchestra of Berlin conducted by Ferenc Fricsay;* BLACHER: *"Thirteen Ways of Looking at a Blackbird." Ernst Haefliger, tenor, Drolc Quartet;* EGK: *Quattro Canzoni. Irmgard Seefried, soprano, Bavarian Radio Symphony Orchestra conducted by Werner Egk.* DGG 138759, $6.98.

This DGG album is reputed to contain "modern German music." After listening to it, I could only conclude that this term was merely an example of liner-note rhetoric. Blacher, Von Einem, and Egk are three of Germany's leading composers, to be sure, but their music, as represented here, can be termed "modern" only by considerable stretching of that much abused term.

Von Einem's 1956 Piano Concerto is a vapid, arid bit of "neoclassic" fluff, and an unwittingly entertaining anthology of other composers' styles. It can best be described as consisting of a Stravinskyan "Capriccio"-like piano part superimposed on a variety of background sequences which come from such dissimilar sources as Tchaikovsky, Brahms, Rachmaninoff, Jean Françaix, early Dohnànyi, and even a bit of pure Mahler thrown in for good measure. Although the effect is pretty enough, nothing ever really happens in the piece. In fact, given the aforementioned

(*Continued on page* 61)

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RECORDINGS REPORTS II: Miscellaneous LPs

WORK, PERFORMER, DATA	REPORT
Bach: Two and Three Part Inventions and Sinfonias. Ralph Kirkpatrick, clavichord. Archive ARC 73174, $6.98.	Kirkpatrick's performances are enhanced by his use of a clavichord constructed in 1932 by Arnold Dolmetsch after a German (fretless) model of the eighteenth century. The tone is cleaner, less twangy than that of the harpsichord, but it leaves the ear sometimes nonplussed by mechanical noises and overlappings that suggest the stylus has momentarily wandered into the wrong groove, or is perhaps playing two at once. As the sections before and after are cleanly rendered, I assume that some peculiarities of the instrument's reproduction are culpable. As in his bygone recordings for the Concert Hall Society, Kirkpatrick's zest and enthusiasm are mated with a scholarship that admits no slighted notes, a penetration that illuminates as it clarifies. With the specification noted above, the recording is very good.
Bizet: "Votre toast" ("Carmen"); L'orage s'est calmé" ("Pêcheurs de perles"). Giordano: "Nemico della patria" ("Andrea Chénier"). Gounod: "Avant de quitter ces lieux" ("Faust"). Leoncavallo: "Si puo?" ("Pagliacci"). Rossini: "Resta immobile" ("William Tell"). Verdi: "Di provenza il mar" ("Traviata"); "Urna fatale" ("Forza"). Dietrich Fischer-Dieskau, baritone, with orchestra conducted by Ferenc Fricsay. Deutsche Grammophon 138700, $6.98.	With the entry of Fischer-Dieskau on the battlefield of the international aria competition, it may be assumed that he will, next, show his competence in the "Wagon Wheels"-"Old Man River"-"Song of the Volga Boatmen" repertory. Mostly his singing is characterized by the care and musicianship for which he is admired in the broad range of art song he has made his own, but the results are rarely idiomatic, least of all convincing. He comes closest to a real dramatic effect in "Di provenza" but even here he substitutes a strenuous attack for the real dramatic accent that is required. The less often sung Rossini aria is, unfortunately, one of those that burden his sound most. In passing, it might be noted that in the introduction to "Nemico della patria" Fischer-Dieskau has more of the sound of his great predecessor Heinrich Schlusnus than in any other recording known to me. Fricsay's participation doesn't do as much for the total result as might have been expected.
Boatner: "Trampin'," "I Want Jesus to Walk with Me"; Brown: "Dere's No Hidin' Place," "Great Gittin' Up Mornin'," "Sometimes I Feel Like a Motherless Child"; Burleigh: "Oh, Didn't It Rain," "Oh, Wasn't Dat a Wide Ribber," "Scandalize My Name," "Behold That Star," "Heav'n, Heav'n," "Oh Peter Go Ring Dem Bells," "Hard Trials," etc. Marion Anderson, mezzo, with Franz Rupp, piano. RCA LM/LSC 2592, $4.98/5.98.	It is plain enough that the Anderson voice (as of fall, 1961) is well short of what it used to be, both in timbre and extent, but her remarkably skillful use of it makes it, still, a trusty instrument for her emotional purposes. These are more compelling in the somber than the more joyful sentiments, but in every case there is never a muffled syllable or a "mumblin' word"—everything is clear, clean, intelligible. The dark and light shadings of sound employed are probably the product of different sessions, but the contrast is remarkably effective nevertheless. Rupp's accompaniments are of his own high quality.
Brahms: Quintet. Wagner (?): Adagio. Alfred Boskovsky, clarinet, and members of the Vienna Octet. London CS 6234, $5.98.	Alfred Boskovsky has a beautifully phrased version of the B minor Quintet already to his credit, and this remake in stereo is, if anything, even more refined. That is also its shortcoming, for the players are apparently so accustomed to communing with each other that the thought of communicating with the audience is consistently undervalued. At the same time, in its rarefied way, this is a performance that would be hard to excel. The Messrs. Boskovsky, Fietz and Matheis (violins), Breitenbach (viola), and Hübner (cello) are joined by Johann Krump (double bass) in the adagio attributed to Wagner (presumably in his twenty-year-old "Die Feen" period). It is a pretty, Weberish piece of no special distinction. All the reproduction is first class.
Franck: Quintet in F minor. Clifford Curzon, piano, with the Vienna Philharmonic Quartet. London CS 6226, $5.98.	Like the musical elements themselves, the net of this interpretation may be described as "neutral." The English Curzon and the Viennese musicians reach a common terrain (about halfway across Denmark) which is, certainly, not the French *paysage* of Franck, but blends pleasantly with his colorations. Which is to say that Curzon and the Messrs. Boskovsky and Strasser (violins), Streng (viola), and Brebec (cello) attain a more than respectable quality of sound and ensemble without achieving any real intimacy of mood or compulsion of expression.
Lanner: "Die Romantiker," "Tyroler Ländler," and "Dornbacher Ländler." Strauss, Johann, Jr.: "Wiener Bonbons," "Wiener Blut." Strauss, Josef: "Mein Lebenslauf ist Lieb' und Lust." Alexander Schneider, Felix Galimir, and Paul Wolfe, violins, Walter Trampler, viola, and Julius Levine, bass. Columbia MS 6315, $5.98.	Whoever is playing out of tune in the Budapest Quartet, it certainly isn't Alexander Schneider, who fashions a world of sounding charm in these arrangements (of his own), which should win him a *Stammtisch* in the Café Mozart for all his days. The disposition of emphasis is ideally adapted to the material, the recording technique brilliantly devised to make the most of the crisply suave, rhythmically elegant sound produced by the five excellent instrumentalists. Were Schneider to provide himself with a cimbalom and a zither he would silence any demand for a revival of Marek Weber. As for the inimitable material, if anyone needs urging to investigate the charms of Lanner, he is remiss indeed. But, at that, the faultless performance of "Wiener Blut" is the brightest flower in the bouquet.
Mozart: Sonata in C (K.545), first movement; Beethoven: Sonata in C minor (Opus 13), first movement; Chopin: Fantaisie-Impromptu, A flat Polonaise; Liszt: Hungarian Rhapsody No. 12; Brahms: Rhapsody in G minor; Mendelssohn: "Rondo Capriccioso," "On Wings of Song"; Debussy: "Clair de lune"; Falla: "Ritual Fire Dance." Julius Katchen, piano. London CS 6235, $5.98.	Whether it was the pianist's or the purveyor's idea to call this collection "Julius Katchen Encores," it remains distinctly a mixed bag, both of pieces and performances. Katchen is at his best when he is allowing his normal, strong musical instinct to express itself, as in the slow movement of the Beethoven sonata, or "On Wings of Song." These are tellingly performed, with a warm sense of melodic projection. However, he also feels obliged to challenge the virtuosi with demonstrations of velocity and "temperament" in the Chopin Polonaise, the Liszt Rhapsody, etc., and these are overstressed, the line distorted, the strength of sentiment dispersed in a shower of theatrics. Very good sound.
Rachmaninoff: Preludes (Opus 23, Opus 32). Beethoven: Sonata, Opus 10, No. 3. Sviatoslav Richter, piano. Columbia ML 5725, $4.98.	By reason of its more varied contents, this second issue in the series of discs derived from Sviatoslav Richter's Carnegie Hall concerts in the fall of 1960 is, also, more erratic in quality. This relates not merely to the totalities of Rachmaninoff vs. Beethoven, but also to parts within the blocks of each. In his playing of the Preludes (Nos. 1, 2, and 8 of Opus 23, Nos. 1, 2, 6, 7, 9, 10, and 12 of Opus 32), Richter tends to those of rather brooding quality and plays them with a heavier emphasis than the composer himself, not always accurately. Rarely is there a lighter mood, or a touch of gaiety for contrast. For my taste, the Beethoven is also oversized, especially in the slow movement. However, there is much that is astonishing simply as execution in both sides (especially in the fast movements of the sonata) and the pickup from the stage is free of some of the intrusive noises —pedals, floor thumps, etc.—which marred the previous issue. —I.K.

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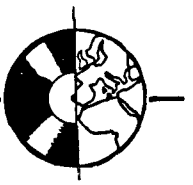
THE OTHER SIDE



Fischer-Dieskau and Family

LONDON.

SCANNING the latest record releases one cannot help but be amazed (not for the first time, either) at Fischer-Dieskau's incredible versatility and tireless productivity; it will soon be necessary for his musical conquests in many lands and languages to be catalogued in song à la Leporello. Meanwhile, he keeps two major companies at full stretch, and his public seems eager to sample whatever he chooses to put before it. For my part, I did not find his performance as Almaviva in last month's DGG "Nozze di Figaro" the world-shaking event some held it to be, though it was finely characterized and always engaged attention in an otherwise disappointing set.

In the new Archive recording of Schütz's starkly beautiful St. Matthew Passion, the baritone turns up yet again (as the Evangelist) surrounded this time by other members of his clan: a small soprano part is sung by Lore F-D while the Hugo Distler Choir is conducted by Klaus F-D. This cozy family atmosphere also pervades a current HMV issue devoted to Bach's "Coffee" and "Peasant" Cantatas. These are delightful performances featuring Lisa Otto and Josef Traxel as well as F-D, but we note that the highly capable continuo cellist is Irmgard Poppen (Mrs. F-D in private life), while Picander's text for the "Peasant" Cantata sums up the situation with singular aptness: "Long life to Dieskau and his kin. May all their wishes be fulfilled." So help me, these *are* the concluding words sung by the assembled company!

Also on EMI this month we have a truly ravishing recital of Spanish songs of the Renaissance period, exquisitely performed by Victoria de los Angeles and the Ars Musicae, a Barcelona group of specialist performers on fiddles, viols, recorders, lute, and vihuela de mano. This is surely one of the loveliest discs the great soprano has ever given us, her singing here has a serenity and a gentle sensuality which seem utterly untainted by the pressures of our space age.

Klemperer and the Philharmonia contribute a collection of "Romantic Overtures" ranging from Gluck to Humperdinck, and containing especially fine accounts of Weber's "Freischütz" and "Oberon"; "Music from Bohemia" features the Royal Philharmonic under its new conductor-in-chief, Rudolf Kempe, in delightfully racy, genuinely affectionate, and uncommonly well-recorded performances of the overture and three dances from Smetana's evergreen "Bartered Bride," Dvorak's Scherzo Capriccioso, and the Polka and Fugue from Weinberger's "Schwanda." Beecham's magnificent stereo disc of Franck's D minor Symphony, with the French Radio Orchestra, closely resembles the same artists' "Fantastic Symphony" in that the stereo version is in fact a later performance than its mono equivalent in the catalogue; admirers of the unique Delius-Beecham partnership will be glad to learn that last month's anthology, issued in connection with the Centennial of the composer's birth, has been followed by a further volume featuring excellent LP transfers of the Violin and Piano Concertos—originally recorded in 1946, with Jean Pougnet and the late Betty Humby-Beecham as the respective soloists.

LAST month's Oiseau-Lyre contributions included, in addition to three Mozart Violin Sonatas (agreeably played by William Kroll and Artur Balsam), a really beautiful disc of string concertos by Corelli, Locatelli, Torelli, Albicastro, and Handel. Collections of this kind have appeared in almost embarrassing quantities during the past decade, but this is a truly outstanding specimen of its type which serves to introduce a British ensemble —the Academy of St. Martin-in-the-Fields, directed by Neville Marriner, whose performances compare very favorably with those of famous Italian groups, like I Musici or the Virtuosi di Roma, and are moreover blessed by a superlative recording.

Now Oiseau-Lyre offers the first stereo version of Purcell's "Dido and Aeneas," that perfect little opera composed for a girls' school which, in its closing pages, achieves a passionate eloquence rarely equaled, let alone surpassed, in the subsequent annals of opera. We have not had a new recording of Purcell's masterpiece since HMV issued its disc of the Mermaid Theatre production—starring Kirsten Flagstad—about ten years ago; the present performance, directed by Anthony Lewis and with Thurston Dart at the harpsichord, is in many respects more stylish than its predecessor, and Janet Baker—one of our most promising young mezzo-sopranos—brings to the leading role a beautiful voice, sensitive musicianship and a wealth of feeling. What a pity, then, that the magnificent part of the Sorceress—who could almost be described as the ancestor of Azucena and other great Verdian mezzo roles—is turned into a caricature by the usually dependable Monica Sinclair. The rest of the cast—with Patricia Clark a pretty Belinda, Raimund Herincx a reliable if somewhat stolid Aeneas, and John Mitchinson a sprightly Sailor—is very adequate, while chorus and orchestra are first-rate, as is the recording. Except in the Lament and final chorus, where he is wisely silent (or, at any rate, so discreet that we do not notice him), Dart's realization of the continuo is an ever-present delight—his harpsichord acting like mustard upon the robust yet subtle meat of Purcell's string texture.

HOLST'S "The Planets" may seem a surprising choice for Karajan and the Vienna Philharmonic, but this graceful gesture toward English music arrives at an opportune moment—just as this orchestra and conductor are on a visit to London. Actually, Bruckner and Strauss (which they gave us at the Festival Hall) show their corporate gifts to better advantage than does this new Decca disc; though full of sensitive detail and splendidly recorded, the performance of Holst's far from negligible, if uneven, score frequently seems to evade the issue, particularly in the more powerful movements like "Mars" and "Uranus."

Lastly we have a fine pair of Oiseau-Lyre discs from the English Chamber Orchestra under Colin Davis. Davis, in his thirty-fifth year, is now among our busiest conductors, combining his musical directorship of the Sadler's Wells Opera with plenty of concert work. These discs feature two of his favorite composers: Mozart and Stravinsky. Berlioz, another of Davis's special loves, is currently keeping him in the studio where a complete "Beatrice and Benedict" is in progress (it was heard at the Festival Hall on April 5). The excellent Mozart recording couples the "Linz" Symphony with No. 33 in B flat, and Davis gives a more personal and deliberate account of the former work than does Klemperer: it is an admirable reading except for his overcautious approach to the Presto-Finale. Stravinsky receives an eightieth-birthday tribute which will delight his well-wishers: this disc contains splendidly vital, tingling performances of three delectable works written between 1936 and 1946—the "Dumbarton Oaks" Concerto, the Danses Concertantes, and the Concerto in D for Strings.

—THOMAS HEINITZ.

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THE AMEN CORNER

Spring Freshets

ANOTHER spring brings another flood of new jazz records, in many styles. I note what strike me as high spots, in stylistic order, beginning with the earlier jazz schools. The paragraph headings are titles of numbers from the LPs under discussion.

"SHIMME-SHA-WABBLE." A fine veteran program in the New Orleans-Chicago strain is heard from Franz Jackson's Original Jass All-Stars, with the leader on clarinet; Bob Shoffner, trumpet; John Thomas, trombone; Rozelle Claxton, piano; Lawrence Dixon, banjo; Bill Oldham, tuba; and Bill Curry, drums (Riverside RLP 406). This is firm, delightful old-school music without the slightest odor of affectation; the historic affiliations of the players include such outfits as Carroll Dickerson and Jimmie Noone's bands, Charlie Creath's riverboat combination, and McKinney's Cotton Pickers. The themes are classics, among them the beautiful "Riverside Blues" and "Colonel Bogey March," played with gratifying ease and warmth.

"A MONDAY DATE." We have here the first full LP of the current Earl Hines group, on the strength of which I am tempted to suppose that this must be the leading traditional jazz band in the country. Hines's piano is the scintillating, super-rhythmic joy it has been these many years, and his vocals in "Do You Know What It Means?" and "Mandy" clearly establish him among the most buoyant and graceful of all jazz singers (why has this side of his talent been allowed to remain obscure?). The confident, raggy trombone of Jimmy Archey (hear his "Bill Bailey") is about as festive as music gets; and there are Darnell Howard, clarinet; Pops Foster, bass; and Earl Watkins, drums. At the crucial position of trumpet is Eddie Smith, a crisp leader of ensembles and a melodious improviser. The whole tone of this band is clear, lyric, devoted. I realize that most gifted jazz musicians today are bound to be formally experimental; I am very grateful for this group who bring so much ardor and subtlety to a tradition they have long mastered (Riverside RLP 398).

"THEY CAN'T TAKE THAT AWAY FROM ME." The late Billie Holiday requires no introduction to anyone at all familiar with jazz history. In the jazz expression of popular song material, she has had to my mind only one rival: Mildred Bailey. Columbia now issues an album of forty-eight Holiday sides, "The Golden Years" (Columbia C3L 21), in which this poignant and rhythmically insinuating artist is heard in many of the finest songs of the Thirties. The various supporting groups amount to a jazz hall of fame, with special honors unquestionably due to the pianist Teddy Wilson and the saxophonist Lester Young. Previously unissued are three performances with Count Basie's full orchestra, including "I Can't Get Started." There are extensive program notes by John Hammond and Ralph Gleason.

"PROSPECTING." The compositions, arrangements, and tenor saxophone of Jimmy Heath are featured in the LP "Triple Threat" (Riverside RLP 400). This is muscular, handsomely turned modern jazz, in quartet and sextet form, with particularly fine, clarion improvising by Freddie Hubbard on the trumpet, and subtle inventions by Julius Watkins on the French horn. The excellent rhythm section has Cedar

Holiday — "poignant and rhythmically insinuating."

John Coltrane — "stalwart of the avant-garde."

Walton, piano; Percy Heath, bass; and Albert Heath, drums.

"INVERTED IMAGE." I do not know what image is referred to, but Chris Anderson, who is blind and has had other physical difficulties, is a lovely man at the piano, playing blues or ballads with his own tart harmonic savor, a pervading songfulness, a winning strength and informality of spirit. Often he is somewhat reminiscent of Thelonious Monk—there is a ruminative, late-hour, barrelhouse quality—but Anderson is himself, and he has sympathetic friends in Bill Lee, bass, and Philly Joe Jones (or Walter Perkins) drums. I gather that the pianist has for years been a Chicago pleasure of other musicians, including Charlie Parker; in any event, it is high time he was on record (Jazzland JLP 57).

"SPIRITUAL." The tenor and soprano saxophonist John Coltrane, stalwart of the avant-garde, devotes the soprano to variations on a characteristic spiritual theme in his newest LP, recorded "live" at New York's Village Vanguard. With him are Eric Dolphy, bass clarinet; McCoy Tyner, piano; Reggie Workman, bass; and Elvin Jones, drums (Impulse Mono A-10). I find this a fascinating and moving work, in which Coltrane's chromatic subtleties have disciplined beauty and gravity of feeling. Dolphy, for his part, sounds clever and capricious. On the reverse side, Coltrane takes up the tenor saxophone for a fast blues which moves into an agitated free-style clamor where I cannot follow him. In other words, I cannot hear formal developments of interest, and many of the passages strike my ear as an ugliness of sound which I should call extramusical. I would say the same of much of Ornette Coleman's latest alto saxophone performances (Atlantic 1378).

—WILDER HOBSON.

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Time Travel with Electrola

By MICHAEL STEINBERG

IN CREATING a historical anthology on a geographical basis, Electrola has initiated a delightful and instructive project. Each disc in the series "Music in Old Cities and Residences" shows the musical life in a given place at a particularly rich moment of its history. The six records issued so far are devoted to Potsdam, Duesseldorf, Hamburg, Mannheim, Eisenstadt, and Salzburg (respectively Electrola 91100-04 and 91106, each $5.98, or $6.98 stereo).

At Potsdam, of course, there was Frederick the Great himself, and he comes off creditably with a three-movement Symphony in D which is more than just competent, especially in its fast movements. His Flute-Playing-and-Composing Majesty was also a librettist, and as such he planned, and wrote out in elegant Italian verse, the political allegory of "Montezuma," set by Carl Heinrich Graun in 1755. The soprano aria "Erra quel nobil core" is an eloquent excerpt from that rather ponderous piece of propaganda. The king's flute teacher, Quantz, is present with an E minor Flute Concerto. While the idea of a king who composes better than his own bandmaster is amusing, the results are unfair to Quantz, who could write more interesting pieces than this modest little concerto. Not surprisingly, the real star of this collection is C. P. E. Bach, whose D minor Harpsichord Concerto of 1748 is in his grandest manner. The Berlin Philharmonic plays under Hans von Benda, a good conductor. Karl-Heinz Zoeller and Pilar Lorengar, flute and soprano, perform beautifully; Werner Smigelski, the Bach soloist, is stiff and disappointing.

Each album in the series contains an eight-page booklet, competently edited and well illustrated, though the pictures would gain from not being printed on colored paper (blue, not quite Prussian, for this one). There is biographical information on all four composers, an essay on the Royal Court at Sanssouci, one on the Baroque transverse flute, and interesting excerpts from the theoretical and critical prose of Quantz and Bach—all this *auf Deutsch* only.

That Duesseldorf has a distinguished musical past will, I expect, be news to most, but many a distinguished artist served the Elector Johann Wilhelm—or Jan Wellem, as he was known in the local patois—around 1700. The greatest of them was the fascinating Agostino Steffani, the composer-diplomat who had made it his mission to reconvert the German courts to the Catholic faith. His opera "Tassilone" was staged with great success in 1709, and its Overture, Soldiers' Chorus, and two arias from it are recorded here. Steffani's most beautiful music is probably to be found in his chamber duets, of which "Placidissime catene" is a well-chosen example. The Court Composer Hugo Wilderer is represented by a fine Latin motet, and the viola de gamba virtuoso Schenk by an attractive dance suite for his instrument with continuo. In 1708, Jan Wellem, working through his agent in Rome and through Cardinal Ottoboni, had requested a composition from Corelli, and the concerto later published as Opus 6, No. 9 was delivered. Thus its inclusion here is wholly proper. In fact, Jan Wellem, as Giovanni Guglielmo, later became the dedicatee of the complete Opus 6 in the posthumous edition of 1714. The Corelli is beautifully done by the Saar Radio Chamber Orchestra under Karl Ristenpart. The smaller works receive good performances, too, though I wish the interestingly realized continuo in the Steffani duet were more audible. The "Tassilone" excerpts do not fare happily: the singers, especially the tenor, are perfect exemplars of what, in the eighteenth century, made *"cantare come un tedesco"* a byword for uncivilized artistry. What survives their beefy provincialism is killed by the conductor, a person at once ignorant and apparently fatigued.

THESE same performers dominate a valuable survey of the German opera that flourished in Hamburg early in the eighteenth century. The selections include the wonderful ballet music from Handel's "Almira," a short scene from Telemann's comic intermezzo "Pimpinone," and longer extracts from Keiser and Mattheson. A whole side is devoted to excerpts from the former's "Croesus" (how I wish there were space to quote the full titles of these operas!), a work that alternates between a colorful imagination on a very high order and some drably routine stuff. Mattheson's "Boris Goudenow" is really exciting, and I should gladly trade the Telemann and most of the Keiser for more of it. Theo Adam makes a good impression as the Czar, and mostly the German singers are not as destructive in their own language as they are in Italian. The music is so interesting that one simply needs to put up with the rather disappointing performances and hear through them as well as one can.

Mannheim is familiar. There is an Orchestra Trio from J. Stamitz's Opus 1 with a very fine finale, and an attractive Symphony by Filtz which starts with a real Mannheim crescendo. A Violin Concerto by Carlo Giuseppe Toëschi is a bore, but on the other hand the E flat Quartet, Opus 5, No. 4, by Richter is a gem, alone worth having the record for. It is played beautifully by the Drolc Quartet, and Ristenpart conducts the orchestral pieces intelligently and vivaciously.

Eisenstadt was the site of the Esterhazy palace, and that of course means Haydn. It also means his predecessor Gregor Joseph Werner, whose Christmas Cantata is less interesting than his very lovely Pastorella in D for organ and orchestra. The Haydn selections include the Overture and one aria from "Lo Speziale" (The Apothecary) and the richest of the Baryton Trios so far recorded, No. 96 in B minor. What makes this record an absolutely essential item is the disc debut of the Te Deum of 1800 or 1802, one of Haydn's greatest works. Karl Forster does all the conducting and does it excellently; the trio is sensitively played; and my only complaint is directed at the tenor in the opera aria, another of those reedy-voiced German *comprimari*, whose nonpronunciation of Italian I can only describe as shameless.

If the Eisenstadt record is a model of good anthologizing, the one for Salzburg is just the opposite. Here would have been a perfect opportunity to fill in some gaps with Leopold Mozart, Johann Eberlin, and Michael Haydn, but instead we have been given three rather tedious monuments to the fluency of the teen-aged W. A. Mozart. They are the Cassation in G, K. 63, the Serenade in D, K. 100, and the Divertimento in E flat, K. 113. All three pieces are previously recorded, and there is nothing in Paumgartner's performances with the Mozarteum Camerata to lend special value.

With this one exception, however, the whole series is a gladly welcomed addition to the catalogue. Even with the reservations about some of the performances, I warmly recommend the first five records in the series.

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"Salome" in Stereo or Stereo in "Salome"?

By ROBERT LAWRENCE

LONDON'S new recording of Strauss's "Salome" (stereo OSA 1218, $11.96) contains an album liner which sets forth with élan its special point of view. John Culshaw, musical producer for the company, after citing the variety of poetic imagery and color to be found in the play by Wilde, goes on to quote Gabriel Fauré as having written (in 1907) about the opera: "'Salome' is a symphonic poem with vocal parts added. There is not a character whose physical individuality, whose morality or immorality, whose thoughts and acts are not minutely translated." By way of correlation, Mr. Culshaw lists several orchestral minutiae, usually lost in performance, which have been stressed in the present recording through masterful, often revolutionary, engineering methods. He sums up: "We believe 'Salome' represents a huge step forward in the quest for a technical-artistic alliance that will finally establish stereo recording as a legitimate operatic medium. It does not, and will not, replace the theater; but it does offer a new kind of personal involvement to the listener by placing him closer to the score and thus to the drama, than has been possible hitherto." Elsewhere in the same album liner, Messrs. G. Parry and J. Brown, London recording engineers, declare: "We consider 'Salome' . . . to be the greatest single development in recorded opera since the inception of stereophonic sound."

In the face of all this sky-writing, one feels ungracious in registering dissent. But it is not possible to take a halfway stand about the London "Salome". The inevitable reaction of any music lover must be either/or. This writer chooses "or".

Mr. Culshaw's "new kind of personal involvement to the listener by placing him closer to the score" brings about a scorching imbalance (he puts us inside the oven while the plat du jour is being cooked) in the relationship between voice and orchestra that has been a constant in opera almost from the beginning. The orchestra pit (or its equivalent in recording) represents more than a mystical gulf dividing the public from the stage. It is the monitor of tonal balance, never permitting, except at the hands of an inept conductor, a torrent of orchestral sound to swirl around rather than support the singing voice. Wagner met the problem head-on by sinking his pit at Bayreuth deeper than ever before, to submerge overpowering tonal elements. With Richard Strauss, such precautions have not been necessary since his music—when played with respect for the printed dynamics—carries its built-in safeguards. This writer heard Strauss conduct a performance of "Salome" at Vichy in 1935 that was a model of balance, sobriety, and elegance, while never denying the passion of the score. Above all, there was no blowing up of a submerged detail here, an inner voice there. The modest vocal powers of Lily Djanel in the title role, as favored by the composer-conductor, came through the orchestral web magnificently. On all counts, the relationship of instruments to the stage—in short, the tonal perspective—was of an accompanying body. Symphonic surge, yes—but within the proper balance. It should be apparent to any admirer of Strauss (except, perhaps, Professor Otto Erich Deutsch, whose endorsement of the new pour-it-on technique has been reverently quoted in London's album liner) that ever so many background subtleties in this master's scores were *meant* to be submerged, to be felt—rather than noted—as part of the orchestral texture. In the current recording, with its nightmare concern for minutiae, specks of color have been magnified into frescoes.

THIS current "Salome" could be passed over in brief did not its approach raise some knotty basic questions. Should a recording adhere faithfully to opera-house balance—as a photographic reproduction does to a painting—or should it (because another medium is involved) strike out in a fresh direction? To exploit fully the possibilities of Mr. Culshaw's system, new works would have to be commissioned especially for it.

The second question, more disturbing, touches the essence of stereo itself: should music, as a performing art, be integrated or fragmented? Is not this new technique—the splintering of a tonal pattern into isolated "effects"—a monster that will finish by getting out of control? When used sparingly, stereo can extend the range of orchestral color; when pushed to the hot-rod limit of this recording, the process is an irritant.

To come to the point concerning "Salome": Great conductors of this score have known how to fuse balance with passion, bringing that sensation of commingled fire and ice, *with a chamber music sound*, which lies at the heart of a first-class Strauss performance. For those who have heard Fritz Reiner direct the work, the point of recall is not of unbridled violence, of Gothic uproar, but of an exotic, feline instrumental sound, suggesting a panther about to spring. And when the climaxes came, they were—having been built over a long span by a master hand—immense. In the new recording, inner voices pound away, distended details spill about anticlimactically. Under the circumstances, it is barely possible to assess Georg Solti's work as conductor. He is precise, and the Vienna Philharmonic plays with virtuosity; but the color sems shot from a spray gun, and the musical flow seems muddied and silted.

OF the cast, Birgit Nilsson sings gloriously. Her characterization, too, has an abandon that will surprise listeners geared only to her Wagner and Puccini, indicating that other ultra-dramatic roles of Strauss—Elektra and the Färberin ("Die Frau ohne Schatten")—should lie within her scope. Eberhard Wächter's fine lyric voice emphasizes the youth of the prophet Jochanaan, too often passed over in stage performance; but it is lacking in the breadth and mystery essential to the part. An interesting Herod—sly, insinuating, decadent—is contributed by the tenor, Gerhard Stolze. One wonders just how far his light-textured, crooning voice would carry in an opera house; and there is absent from his singing of the part that sense of battered majesty conveyed by the more robust type of tenor—Maison, Jagel, Lorenz, Vinay—who, over the years, has been cast as Herod. Within the world of stereo, however, and its mechanical compensations, Stolze gives a valid performance. Regrettably, the Herodias of Grace Hoffman lacks the brazen vocal quality demanded by the part.

The smaller roles are admirably taken. Great care has been lavished on all the details of this recording. But one cannot taste the honey for the busy bees.

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Nostalgia, Thy Mighty Voice Is Heard

By DAVID HEBB

ALTHOUGH an entire generation has grown out of short pants and gone through school and started to raise families since the passing of the silent motion picture, the wake is still going on, noisily. The movies may have been silent, but the accompaniment was not.

As some of us remember, moods for the movies were supplied, in Capitols and Orpheums and Paramounts all over the land, by nimble-fingered, nimble-footed captains of the theatre organ, a wonderful noise box that could do anything. It supplied the Mysterioso, the Chase, and the Tender Love Scene. It doubled, when required, in Brass Band. And it played Intermission. It had—besides its pipes—glockenspiels, chimes, tambourines, castanets, sizzle, brush, and crash cymbals, snare drums and bass drums. And a doorbell. Everything for a one-man-band.

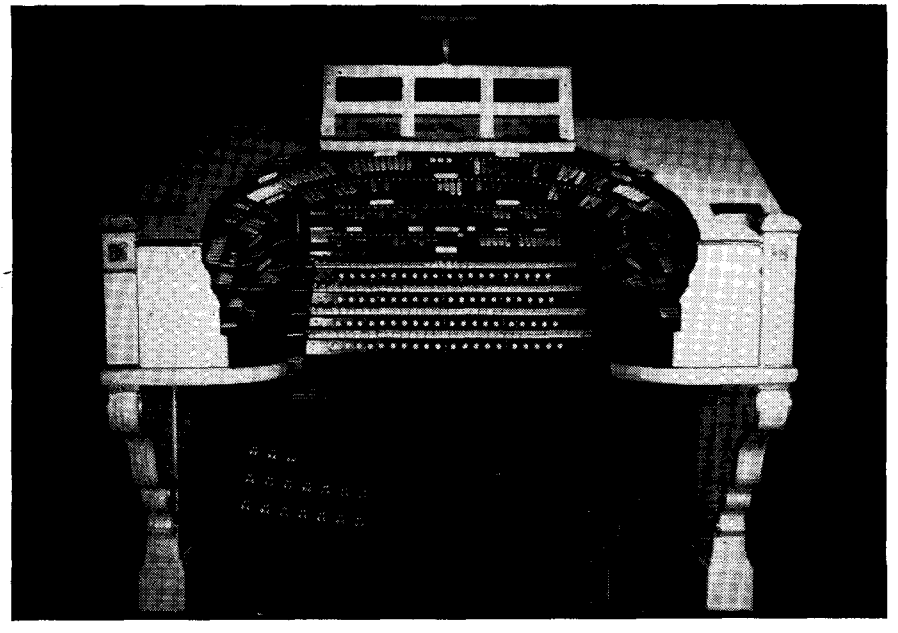
But when Garbo Spoke, the Mighty Wurlitzer fell silent. (It was always "mighty," even in the little Strand theatre in Rockville Centre.) And it wasn't always a Wurlitzer, though the company from North Tonawanda, New York, built most of them. Some were really Kilgens, Kimballs, Möllers. But Wurlitzer had the name.

Theatre organs weren't much for playing Bach or Buxtehude or Franck. But in all fairness they were just right for what they were designed for, and what they were designed for wasn't baroque, except perhaps for the interior of some of the theatres. The old Roxy, for one.

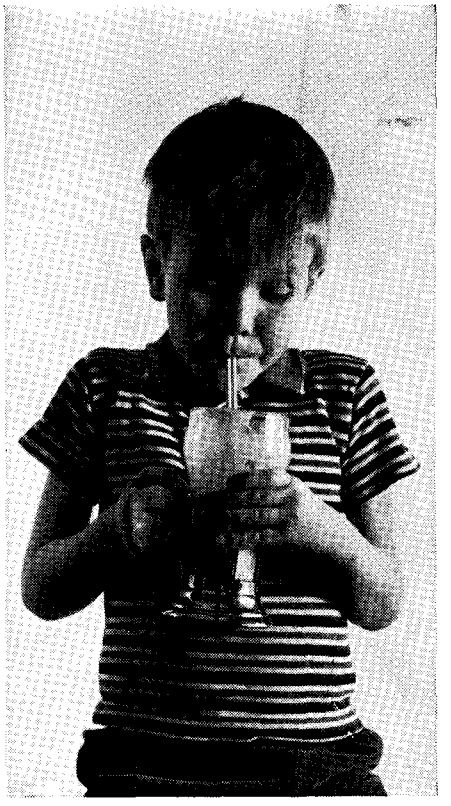
Tooting Nostalgia on the *Tuba Mirabilis, 16′*, United Artists Records have released a gem of a stereo LP (UAS 5059, $5.98) called, verbatim, "A High Fidelity Introduction to the World Famous Wurlitzer Pipe Organ Formerly Owned by Paramount Pictures Corp." There is a photograph of the console on the jacket to give the listener an idea of how the organist was able to keep out of mischief. Decisions, decisions. Like flying a plane, or programming an IBM 7070.

This four-manual Wurlitzer was once the "studio" organ in the New York Paramount. If we don't get our Wurlitzers mixed, it had twenty-one ranks of pipes, and is the same instrument that has had fifteen ranks added by its new owner, Richard Loderhose. Mr. Loderhose is one of the 1,500 members (is owning a Wurlitzer a condition of membership?) of the American Association of Theatre Organ Enthusiasts. Presumably he is the Dick Loderhose named as a producer of UAS 5059.

A dozen standard pop tunes make up the program—Jerome Kern, Richard Rodgers, George Gershwin, Harold Arlen, and Johnny Mercer, to give you a partial listing. They're played by three organists whose names, I regret to say, are unfamiliar to me: Don DeWitt, Dick Scott, Johnny Seng. They're all good, the tunes are hard to beat, and the organ sounds like Bank Nite, or a million dollars. If the AATOE wants to broaden its horizons and make the Voice of the Wurlitzer heard in the land this spring, this record ought to do it.



Wurlitzer Pipe Organ—"Like flying a plane, or programming an IBM 7070."



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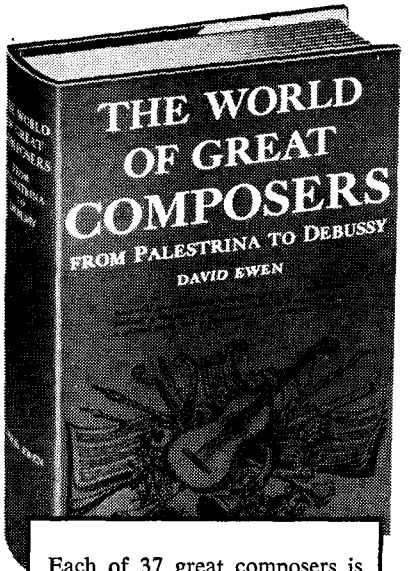

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Seroff

Continued from page 47

adding: "I have only one thing to say against this theme: it does not sufficiently express a mystic, inward, spiritual love, but rather a fantastic passionate glow which has hardly any nuance of Italian sentiment. Romeo and Juliet were not Persian lovers, but Europeans."

The net result of this example of what in present-day Russia is known as "constructive criticism" was that Tchaikovsky hardly ever again spoke to Balakirev. Balakirev's music to "King Lear" has been practically forgotten — he himself would not allow it to be published until 1904, almost fifty years later, and it was most probably extensively edited by him, while Tchaikovsky's "Romeo and Juliet Overture" ranks among his most popular compositions.

THIS happened in 1869, and one was hurt. It is different now. In 1948 Gdanov, one of Stalin's henchmen, as competent in music as his chief, issued a decree to the Musicians' Union demanding that the composers adhere more closely to the "party line," and upbraided Shostakovich, Prokofiev, and Khachaturian for their "bourgeois tendencies" and the Western influence in their music. Tikhon Khrennikov, a mediocre composer, known mainly for the "Marches" he wrote for the Red Army during the last war, was appointed as the "General Secretary of the Organization Committee of the Union of Soviet Composers" and in this omnipotent official position he ruthlessly conducted the "purge."

I do not remember whether any one of the foreign observers happened to be present at those "trials" in Moscow, but when the musicians from the satellite countries were told to attend the so-called International Congress of Musicians in Prague in the Spring of 1948, the few music critics from the West who were covering the Prague Festival at that time were also "invited" to participate in the "comradely discussions." This is not the place to describe in detail the ignominious scenes of the "trials" where Khrennikov, accompanied by Yuri Shaporin, another obscure composer, and another individual, obviously an official but not a musician, read the "constructive criticisms" from a paper he brought with him from Moscow.

Then the chief weapon was Formalism, an elastic term that hung like Damocles's sword over the heads of the composers, because it was loosely applied to anyone who dared to think for himself. Khrennikov never made it clear what Formalism meant, but he attacked the American press and American composers for their bourgeois tendencies and warned those present to be aware of the American influence. He advised his French colleagues (there were a few French Communist musicians in the hall) to go home and form a "front" against American domination of music in France. He spoke against Poulenc, Honegger, and Messaien, all of whom he branded as decadent, and finally told everyone to compose "closer to the soil," whatever that meant.

Shostakovich has not since written anything really worthy of his talent. Prokofiev outwardly paid little attention to the reprimand he received and died several years later. Khachaturian continued to write as he had before (it made little difference in his compositions), and as for the composers from the satellite countries nothing of any value has been reported.

Khrennikov himself during the past dozen or so years has composed two operas: "Frol Skobeyev" (1950), and "Mother" (1957), based on Gorki's novel. These were good subjects, but so far we have not heard of any sensation Tikhon Khrennikov's operas have created.

AND now at last we have an example of the kind of music Khrennikov must have been talking about. Leonid Kogan, the iminent Russian violinist, has honored Khrennikov with his usual impeccable performance. What else could he do? Khrennikov is still the "General Secretary of the Organization Committe of the Union of Soviet Composers." His violin concerto is as naïve as any work written by a student of the Moscow Conservatory at the time of Tchaikovsky and Kalinnikov. It is full of clichés and simple devices. There is no distinct "signature" to the piece; I mean by this that there is nothing that could be considered as typically Khrennikov, no language of his own such as one hears in the works of Shostakovich, Prokofiev or Khachaturian. The first two movements lack even a national Russian quality. Perhaps someone told him this, for the third movement shows such affinity to Prokofiev's "Classical" and Fifth Symphonies that it leaves no doubt that Khrennikov likes these compositions very much indeed.

The term "formalism" has been dropped from the vocabulary of "constructive criticisms," although a day may come when it will be discovered that Stalin was the worst formalist of them all, and then Khrennikov will be too. Lately the "party line" demands from the composers of the Soviet Union "socialist realism." If Khrennikov's concerto is supposed to reflect this image, then I am the Emperor of China.

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LETTERS TO THE

RECORDINGS EDITOR

ANNOTATORS ANONYMOUS

In his penetrating review of Artia's recording of "The Spectre's Bride," by Dvorak [*SR*, Mar. 31], Herbert Weinstock, after some justified thumbs-down comments in regard to the translation of the text by the Rev. Dr. Troutbeck which was included, refers to the "otherwise admirable, if anonymous, brochure that comes with these two records." I wish to state that I am the author of the "otherwise" portion of the brochure, and thank Mr. Weinstock for his comment. The omission of my name from the brochure was due to a printer's error rather than any diffidence on my part.

Herbert Glass.

New York, N. Y.

"SHIFT" OR "SHIRT"?

I enjoyed reading Herbert Weinstock's article about Dvorak's cantata "The Spectre's Bride." Erben's text, "Svatebni kosile," however, translates "The Wedding Shirt," not "Shift" as stated by Mr. Weinstock.

Milan J. Reban.

East Lansing, Mich.

Editor's note: *"Shift" seems to the author more appropriate.*

FUDGE-FILLED CORNUCOPIAS

I would like to second Ralph Schoenstein's article "Little White Ridinghood" [*SR*, Mar. 17]. It is most unfortunate if the time has come to pass that our children have to have all the evils of the world presented to them as orally delectable goodies. There are already far too many people who have never progressed past the early infantile level of approaching life as a fudge-filled cornucopia. The recent movie, satirically named "La Dolce Vita," is as good a testimonial as any to the eventual outcome of the lives of people who were never able to munch their way past this phase of biology.

W. S. Wille, M.D.,
Practicing psychiatrist.

Jackson, Mich.

100% FOR SCHOENSTEIN

Thank you for "Little White Ridinghood." It is priceless. This needed saying and Ralph Schoenstein said it. He is 100 per cent right!

Charles Plybon.

Charlotte, N.C.

THE KREISLER-ZIMBALIST BACH

A hearty second to reader H.S.D.'s suggestion for a re-issue of the Kreisler-Zimbalist Bach Concerto for Two Violins [*SR*, Mar. 31]. This historic collaboration might well serve as part of a fine LP. . . . Space permitting, the Kreisler transcription of the first movement of the Paganini Concerto might also be used.

It is further suggested that (a) the jacket notes contain a word of endorsement from Efrem Zimbalist and that (b) the record be sold for the benefit of Kreisler's favorite charity, the Musician's Emergency Fund.

Edward Hill.

Ocean Grove, N.J.

Editor's note: *The next move is RCA Victor's.*

BLOWER'S BLOOD LINE

Apropos Richard L. Tobin's review of our recent Mercury Recording, "The Civil War: Its Music and Its Sounds" [*SR*, Mar. 17], it may be of historical interest to *SR* readers to know the identity of the Eastman School student pictured in the accompanying cut.

He is Boyde Hood, of Seagoville, Texas; he is the third great grandson of General John B. Hood, commanding general of the Texas armies in the Confederacy. As our principal player he blew all of the virtuoso solo parts as well as all of the lead sopranino E flat music throughout the recording.

Frederick Fennell,
Conductor,
Eastman Wind Ensemble.

Rochester, N.Y.

EMI AND HMV

In a recent issue of *Saturday Review* there is an article by Thomas Heinitz, under the heading The Other Side, entitled "Future Portents, Present Pleasures," concerning recent recordings.

I am appealing to you, or to Mr. Heinitz, for information about some statements that are confusing to me:

1. The article refers to records published by EMI; but I don't know to what record company that refers. I have a Schwann catalogue in which the abbreviations for record labels are listed, but can find no EMI there. What does it stand for?

2. In the next paragraph, the article states "also on HMV" two discs of Goethe-Lieder by Hugo Wolf, performed by Fischer-Dieskau and Gerald Moore, have been recorded.

Just what does HMV mean? Again, no such initials in the catalogue.

Marguerite Steffan.

Augusta, Ga.

Editor's note: *There are some record companies in the world which do not appear in Schwann. EMI is the abbreviation for Electrical Musical Industries, which is the parent company in England of HMV (His Master's Voice), Columbia, Parlophone, etc. These products reach the American market under such labels as Capitol and Angel. Thus the Fischer-Dieskau-Moore Wolf referred to by Heinitz will probably appear on the Angel label.*

WAGNER WITH EASTON

Apropos the letter of David Beams of Iowa City, Iowa, in the August 26 issue: Angel has already awakened and is at work on an album of Melchior's "Siegfried," which will certainly include the magnificent performance of the final duet with Florence

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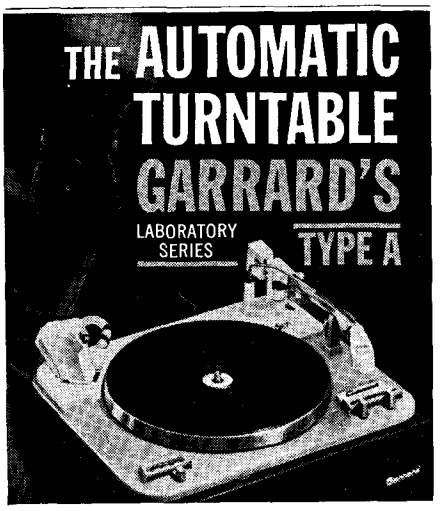

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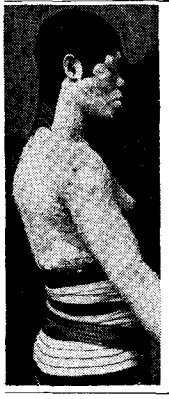

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Easton. Since the recording, as Mr. Beams points out, is of extraordinarily fine quality for its vintage, we can hope for an excellent transfer. One small difficulty, which may hold things up for a bit, is that the master for the final side is damaged.

JOHN STRATTON.

Toronto, Ont.

PLANTE, AT NINETY

I HOPE YOU WILL allow me to add a note to the splendid article "Journey into Youth: The Rubinstein Cycle" [*SR*, Mar. 31], in the course of which it is said, "not to omit Planté, who remained quite active and vigorous while approaching ninety." Planté remained "active and vigorous" long after ninety. He was born in 1839, died in 1934 at the age of ninety-five, and, until some months before his passing, was giving concerts in southern France, the proceeds going to his favorite hospital charities.

On May 10, 1928, Planté gave two complete piano recitals in the theatre at Mont-de-Marsan (where he lived). He called it a "grand pianistic festival, the occasion being the celebration of both his ninetieth birthday and the eightieth anniversary of his career." It was also to be his farewell to the public, though on this score he deceived even himself, for after the farewell (sic) he was heard many, many times more in France. He invited many critics of many papers and places and countries to attend the festival, but I was the only newspaper critic who attended and directly reported the event. I say "directly," for my reports were broadly cited and used. The two recitals were entirely different in program—works of every size and description—and there were countless encores, not one of which was repeated. With each number, Planté (an account of my hearing and visiting with him is in my book "Views and Interviews") became younger, more powerful, dynamic, and electrifying.

Critic Schwerke with the French pianist Planté aged 89.

Shortly after this "festival," Planté was induced by Columbia to do some recording; he refused to come to Paris, and they had to come to Mont-de-Marsan and record in his house, on his very old piano; quite primitive, as recording now goes, but a wonderful document of the prowess of a ninety-one-year-old pianist. Too bad some company does not make an LP of the collection. I have most of the recordings and often play them.

IRVING SCHWERKE.

Appleton, Wis.

LITERARY I.Q. ANSWERS

1. dill. 2. sully. 3. fillip. 4. mollify. 5. gullible. 6. hollyhock. 7. cellophane. 8. calligraphy. 9. mulligatawny. 10. nullification. 11. hallucinations. 12. colloquialism. 13. mollycoddler. 14. collaborate. 15. Hallelujah. 16. dalliance. 17. calliope. 18. callous. 19. pallor. 20. bully. 21. kill.

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Schuller

Continued from page 51

wealth of source materials, it is surprising to hear how patently empty the work manages to be.

Egk's Quattro Canzoni (originally for tenor) at least have the excuse of being composed twenty-three years earlier and being one of this composer's earliest efforts. A practical musician who got his early training writing orchestral music for radio plays, Egk is a master orchestrator, similar to Respighi in his approach to sonority and texture. Everything sounds marvelously well, and there are many stunning moments in these songs. This is especially true of the second one, which is heavily indebted to both Strauss and Ravel, particularly the latter's "L'Heure Espagnole," and features one of the most delicious moments of bitonality in twentieth-century music.

Nothing is more pitiful than an older composer who feels compelled to ape the young radicals of his day. Blacher, not wishing to be left behind, is continually skirmishing with the younger avant-garde set in Europe, and recently has tried his hand at some of their musical games. The choice of Wallace Stevens's poems is, of course, very much *en vogue,* as is the pointillistic accompaniment, borrowed from the latest pattern books turned out in Darmstadt, etc. I suppose that Blacher can analytically justify this as well as the nearly monotonal vocal part. This probability notwithstanding, the overall result is a substanceless academicism. The short cycle is sung in English by Ernst Haefliger, with the Drolc Quartet performing the skimpy accompaniments correctly but listlessly.

LUKAS FOSS: *"Time Cycle." Adele Addison, soprano; The Improvisation Chamber Ensemble; The Columbia Symphony Orchestra conducted by Leonard Bernstein.* Columbia ML 5680, $4.98, MS 6280, $5.98.

With his "Time Cycle" Lukas Foss has finally come into his own, so to speak, and has at last discarded most of the neoclassic trappings of his earlier works. Retaining only their formal clarity and certain optional devices (repetition, pedal points, etc.), Foss has in the interim become acutely aware of more contemporary techniques, including serial technique. But unlike certain composers who have lately been "converted," Foss has not lost his identity in the process, and "Time Cycle" represents a very personal, lucid synthesis of his own lyric instincts coupled with the more advanced language of the dodecaphonists.

Since this is the first work showing Foss's new persuasion, the sophisticated listener is apt to notice some still rather obvious references to other composers. However, these influences have been thoroughly absorbed by a sensitive musician and integrated in such a way as to appear in guise which must ultimately be considered Foss's own. In this respect Britten and Mahler are undoubtedly much closer to Foss's own impulses, but it is interesting to see how the fragmented coolness of Boulez is overlaid by Foss with a veneer of radiant lyricism.

The four movements of the cycle (set to poems by Auden, Housman, Kafka, and Nietzsche) are tied to each other by a common literary theme, the time-motive, in that each poem refers to time or clocks and bells. Thus the score calls for much jingling from the piano, celesta, harp, and percussion, and in the second song all the instruments (and even the voice) take on bell-like character and timbre. Indeed, the orchestration throughout the work, luminous and vibrant, is in itself a feast for the ear.

Unquestionably the most inspired song is the fourth one, based on an excerpt from Nietzsche's "Thus Spake Zarathustra" in which each of the strokes of a midnight clock evokes a single line of poetry. The movement is conceived in terms of three separate serially organized musics, ingeniously unified into a total entity, and admirably mirroring the idea and structure of the poem. Surely the final resolution to E major after, in Mahlerian fashion, the song has hovered lingeringly over an atonally-tinged D tonality, is one of the irresistibly inspired moments in recent orchestral music.

On this recording the four songs alternate with three optional improvised interludes, performed by Foss's Improvisation Chamber Ensemble. These can be counted as among the most successful and brilliant improvisations yet produced by this group. Nonetheless, these interludes seem to me to be on a lower level than the composed songs, and the post-facto rationalization that the improvisations merely provide added commentary on the musical "raw materials" of the songs does not seem to be sufficient artistic justification. Conceived as textural non-melodic improvisations, the interludes emerge as a form of sophisticated instrumentalism (sometimes no more than a kind of highly educated tinkling, vide Interlude 3) without the urgency and inevitability of Foss's composed counterparts.

Adele Addison is superb in the part created for her, and the performance by Bernstein and his forces (why is the Philharmonic called the Columbia Symphony?) is, despite occasional slight instrumental crudities, sympathetic.

Personal History

Continued from page 28

Whitney believes that Russia stands on the threshold of a great flowering of its cultural, technological, and scientific potential, released by the abandonment of the harsh dictate of the Stalin regime. He forecasts in the milder Khrushchevian atmosphere "an accelerating upsurge of technological progress and economic productivity" which will "in an unbelievably short time transform the Soviet Union into a tremendously wealthy nation."

And he sees no prospect that Moscow will abandon the Bolshevik Revolution, retreat from totalitarian socialism, or cease occasional violent efforts to spread its system about the world. There will, he predicts, be trouble ahead, many difficulties, particularly in persuading Americans to mobilize their natural strength to compete effectively against the Soviet challenge.

But of overriding importance, Mr. Whitney feels, is the fact that Russia is returning to the mainstream of international life; that the horror of Stalin has been put behind, and that, as a result, the world has been given a new chance to straighten itself out. "For the time being life had triumphed over death, hope over despair," he writes. "And what more, after all, could one ask?"

This was not merely a generalized question. It had deep meaning for his own life and that of his wife, Julie, freed by the same events which broke the iron grip in Russia, to pick up the strands of their careers in journalism and music, "at last free and the masters of our own fates."

"Russia in My Life" is a personal story of courage. It is also a work that places two peoples in the author's debt —the Russians for the clarity with which he limns their image, and we Americans for the aid he provides in understanding our great antagonist.

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For Young People

Continued from page 31

happenings of the Swedish Easter as remembered by the author. As the story opens, Tekla, aged eight, is making traditional straw witches to help raise money for the school lunch room. She knows about the night when witches are said to gather on Blakulla Mountain, and she is awakened by her brother with firecrackers, to "scare the witches of darkness away." There are many other customs including going to church in the "church boat" and returning to a breakfast of Easter eggs painted with Bible scenes. Tekla feels she is growing up, and soon she will be dancing around the bonfires on the mountain all night, with the older girls and boys. To show her growth she gives her doll to her younger sister (so soon?). Pictures are interesting in color, but a little spotty due to an effort to indicate texture. Ages 6-9.

EL CUENTO DE FERDINANDO. *Por Munro Leaf. Illustraciones de Robert Lawson. Traducción por Pura Belpré. Viking.* 64 *pp.* $2. Ever since 1936 Ferdinand, the Spanish bull that did not care to fight, has delighted children. His story is still in print in English, but now he meets a whole new group of readers—those who already speak Spanish and those who are learning the language. How useful this translation should be to Cubans in Florida, to Puerto Ricans in New York, to Mexican children in Los Angeles! Age: according to knowledge of Spanish.

FERDINANDUS TAURUS. *A Munro Leaf conscriptus. A Roberto Lawson depictus. Latina ab Elizabetha Hadas redditus. McKay.* $2.95. Ferdinand in Latin for ninth and tenth grade—and adults, so the publishers say. It does not seem as funny to this adult as "Winnie-the-Pooh," nor is Ferdinand so well suited to a Roman helmet, but it might provide a change from Caesar.

MRS. COCKLE'S CAT. *By Phillipa Pearce. Drawings by Antony Maitland. Lippincott.* 28 *pp.* $3. The amusing—and very English—story of Mrs. Cockle, who lived with her cat, Peter, at the top of a tall house in London. When Peter, whose favorite food was fish, took off in search of more of it, Mrs. Cockle, who sold balloons, grew thinner and thinner. One day a puff of wind carried her and the balloons up into the clouds. "The feeling of half walking, half floating along, as light as one of her own balloons, was so delightful that Mrs. Cockle forgot all her troubles. . . . She was a gay old woman and she had the common sense to realize that she was unlikely ever to have such an experience as this again." Yes, indeed, but being English, she began to wish for a cup of tea. How Mrs. Cockle got down from the clouds and found Peter is an absurd but satisfying ending that should not be given away. There are lively though not outstanding pictures in color and black-and-white crayon. Ages 6-9.

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POCONOS—Secluded lodge overlooking forest ponc fireplace; swimming, golf nearby; sleeps 7 plus share with, provide transportation to shopping, etc for boy, 2, nurse; some baby-sitting, otherwise rent free. Box X-266.

CAPE COD. 3 bedrooms. Mile to beach. $1,000 sea son. Children, polite dogs welcome. Box X-244.

SALT WATER COTTAGE by month. Sleeps three. Jul $270. Ruth Maynard, Hancock, Maine.

RESPONSIBLE TWOSOME wanted for charming fur nished house, mountain area. Cathedral-balcony liv ing room, swimming pool, 160 secluded acres, brook 2 hours Manhattan. $750 season. Wallkill, N. Y TW 5-1623.

COLD SPRING HARBOR, L.I. Unusually charming bedroom, library, Colonial. Two acres. Beach rights $1,850 season. Box X-287.

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HOUSES AVAILABLE

For Summer Rental

NANTUCKET. Escape to this historic island retreat. Neighboring the fabled whale-oil mansions and quaint shops of Main Street, and next door to astronomer Maria Mitchell's birthplace, is Chadwick House—restored 18th Century Townhouse offering three gracious apartments and cottage-for-two at rear. Caretaker-manicured lawns, period furnishings, fully-equipped, private entrances. By week, month, season. Nantucket realtors or Box X-296.

HOUSES FOR EXCHANGE

MEMBERS EXCHANGE HOMES for rent-free vacations. Write: Vacation Exchange Clubs, 554 Fifth Avenue, New York 36.

APARTMENTS FOR RENT

Furnished

LOS ANGELES, CALIFORNIA. 8 room apartment, 2 baths. July-August. 1115 Third Avenue.

MANHATTAN'S EAST 70's. Air-conditioned 3½, terrace. June through August $225 monthly. Box X-257.

NYC SUBLET. Facing River. 5 rooms. Piano. Columbia vicinity. June 1st-September 15th. Box X-271.

MANHATTAN—HUDSON VIEW. Tastefully furnished. Large 2½ rooms, available early June 1962 to September 1963, or shorter, $190 monthly, SUsquehanna 7-5730, Box X-220.

APARTMENTS AVAILABLE

For Summer Rental

LOS ANGELES, CALIFORNIA. 2 bedroom, den with everything, $200 month. Also gorgeous one-bedroom, $100. Box X-267.

ARLINGTON, VERMONT. Quiet, comfortable living indoors and out, porch, lawn, maples, sunset view, village edge. Adults. Box X-253.

APARTMENTS WANTED

MANHATTAN. 5-6 room apartment after July 1st. Mother, 3 teenage children, moving from suburbs. Box X-265.

BUSINESS OPPORTUNITIES

INTERESTED INVESTING in small bookstore preferably western America. Box X-264.

CAMPS

MAINE SAILING SCHOOL—summer camp. Coed, ages 11-17, on Penobscot Bay. Roy Hilburn, Box 174, Lakeport, California, or ENdicott 2-6518 NYC.

ADIRONDACK WOODCRAFT CAMPS, 37th year. Boys 7-18. 5 age groups. Near Old Forge. William Abbott, Box 2385, Fayetteville, New York.

IDEAL FOR FIRST TIME CAMPERS: Appel Farm Art & Music Center for Children 6 to 17, unique combination of family life, music, arts, fun. Professional instructors. Inquire, visit, reserve now. Appel Farm, Elmer, New Jersey.

MAINE BOYS CAMP—Fifteenth season. Sports, sailing, unexcelled fishing. Rustic setting, modern conveniences. Tuition $500. Brochure. Camp Dry Kye, Ellsworth Falls, Maine.

FARAGUT NAVAL CAMPS. Summer of adventure: boys 9-16 inclusive. Trips: 63-ft. flagship, 42 land, water activities. Approved summer school. Catalogue. Farragut Camps, Box SRC, Toms River, New Jersey.

MILLHOLLOW: Unique appointments, charming location near Cooperstown, N.Y. Boys 10-14. French, Music, Art, Crafts, outdoor activities. Inquire Kenneth G. Stowell, East Hampton, Long Island, N.Y.

"YES, BUD, there is a rugged camp: Saltash Mountain, on a wilderness lake in Vermont." No bells, no "classes." Primitive camping for 30 boys, 11-15, in search of real challenge. Axmanship, construction, forestry, natural science, canoe trips. Kenneth S. Webb, Woodstock, Vermont.

COOPERATIVE LIVING: Conservation training in California primitive area. Boys-Girls, 10-16. Counselors training program. Camp Unalayee, 180 University, Palo Alto, California.

BURLEIGH HILL, Boothbay, Maine. Coed summer ages 11-16. Program specializes saltwater sailing instruction, racing. Tuition $700. Brochure.

VACATIONS

IN FT. LAUDERDALE, take FRENCH LEAVE. Efficiencies, bedroom apartments, TV, Pool, Public beach. FREE Color Brochure. Write: FRENCH LEAVE, 4228 Ocean Drive, Ft. Lauderdale, Florida.

HERITAGE HILL — Holland (RFD Southbridge), Massachusetts. Open fires, snug beds, food aplenty. Brochure.

SOMETHING OLD, SOMETHING NEW. Combine Seattle Fair and vacation at operating ranch 30 miles north Yellowstone Park. Ox Yoke Ranch, Emigrant, Montana.

RELAX HAPPILY . . . by the sea at one of New England's foremost resort hotels. Swimming pool, beach. Exceptional meals. Open June 26th. Color folder. The LOOKOUT, Ogunquit 2, Maine.

THE SEASIDE, on unspoiled Longboat Key, Florida. New, year 'round family resort on private Gulf beach. Folder, rates upon request.

INTELLIGENT, self-reliant guests wanted for old-fashioned dude ranch. Write to Sid Reynolds, Cora, Wyoming.

READY TO RELAX and enjoy Spring on eastern shore of Chesapeake Bay? Land of pleasant living, 150 acre farm on water, family style meals. American plan $45.00-$52.00, $8.00-$10.00. Real estate available. Harpers, The Pasadena, Royal Oak, Maryland.

EAGLE MOUNTAIN HOUSE, Jackson 16, New Hampshire. Overlooks Wildcat Valley. Square mile estate with golf, swimming pool. All summer sports, social program. Excellent meals. June 29th-October 15th. Color folder.

UP-ISLAND on Martha's Vineyard, you're away from frantic joy-mills, free as a gull. Picturesque harbor to paint, beautiful beaches, tennis, cycling, scholarly retreats. Modern cottages for 2 to 6 guests. New England home cooking at its best. Lower June rates. Menemsha Inn, Menemsha 5, Massachusetts.

A SERENDIPITER'S DELIGHT! A veritable jewel, coddled in acres and acres of lush woodland, high on the dunes above the blue Atlantic. Golden, sandy beaches just a shuffle from your door. Each cottage a treasure of gracious hostelry. Epicurean cuisine. Discover the pleasure of gracious leisure. Write Dept. S-6, Gurney's Inn "On the Brink O' the Beach" at Montauk, L.I., MOntauk 8-2345.

HOLIDAY HOME EXCHANGE BUREAU will arrange between reputable approved people. Write Box 555, Grants, New Mexico.

HOTEL PLAYA MAZATLAN, directly on beautiful beach, tropical setting. Excellent international cuisine, best in Mexico. $16.80 double occupancy, American Plan. Mazatlan, Sinaloa, Mexico.

SAN FRANCISCO ON A BUDGET? Charming, centrally located. Hotel Beresford, 635 Sutter Street.

GREEN SHADOWS INN, OLD LYME, Connecticut. Open all year.

THE MANOR in Asheville, North Carolina, welcomes creative people. Pleasing rates, beautiful surroundings.

FAMILY VACATION! Aloha Manor, Lake Morey, Fairlee, Vermont. Child sleeps with parents or in camp (2-16 years). Swimming, sports, trips. Free pony riding. Excellent food. Golf nearby. Booklet. Mrs. Harriet Gulick Pierce, Box S, 531 East 20th, New York 10. GRamercy 3-0222.

SPRING on nearby farms and hotels for families. Call LOrraine 8-0700 NYC.

PICTURE-BOOK VILLAGE off beaten path. Relaxing historic Inn. Small-town events. Pool, 5 acres grounds, brook. Folder. The Tavern, Grafton, Vermont.

GOOSE COVE LODGE on Deer Isle, Maine. In East Penobscot Bay. Sailing, fishing, hiking and picnics. Trained naturalist for nature lovers. An artist's paradise. Write for brochure. Dr. R. A. Waldron, Owner-Manager, P. O. Sunset, Maine.

SNOWBIRD MOUNTAIN LODGE, Robbinsville, N.C. Exotic mountaintop location bordering Great Smokies. Small, secluded, informal. Folder.

NEW ENGLAND HOSPITALITY in modern setting at congenial, complete White Mountain resort. Prize winning chef. The New England Inn, Intervale 9, New Hampshire.

VACATIONS

THE BROOKFIELD CRAFT CENTER. Take a vacation studying handcrafts with nationally-known instructors. Delightful surroundings. Write for free brochure. Brookfield, Connecticut.

SNOWMASS LODGE, ASPEN, COLORADO. Relaxed ranch living in the incomparable beauty of the Colorado Rockies. Write. Snowmass Lodge, Box 802-R, Aspen, Colorado.

DELIGHTFUL! Migis Lodge on Sebago Lake. Lodge, private cottages, spacious dining room, excellent meals. Vacation sports, planned activities. May 25th through September. Color booklet. Sherman S. Crockett, South Casco, Maine.

WATERVILLE INN—For nearly a century a resort unchanged in its essential character. In the White Mountain National Forest. Comfortable Inn, golf course, swimming, tennis and miles of pleasant hiking trails along streams and cascades. Folder. Advance reservations requested. Waterville Valley, Campton P.O., New Hampshire.

WORLD-FAMOUS FISHING PORT and vacation area on cool, picturesque Cape Ann. Beaches, fishing, boating. For pictorial, informative folder write City Manager, Gloucester 5, Massachusetts.

SOONER OR LATER everyone you know and like turns up at Jeronimo's. Delightful family resort 75 miles from NYC. Free riding, free golf, extraordinary eating. Great for a relaxed weekend. With or without (kids). Brochure. The Jeronimo, Walker Valley, N.Y.

CANADA VACATION? Wooded island in beautiful lake. Eastern Ontario housekeeping cottages, $35-$45 weekly. Electricity. Quiet, refined. Box W-902.

ROAD'S END, Lake Pleasant, Hamilton County, N.Y. Secluded and beautiful, directly on lake. Nature lover's paradise. Open until late autumn. Reasonable. Modern conveniences. Write for booklet.

OGUNQUIT. Famous summer vacation center. Magnificent beach, majestic cliffs, camera fans' dream. Many activities. Artists' colony, summer theatre, deep-sea fishing, golf, movies. Hotels, guest houses, motels, cottages, restaurants. For information write Information Bureau, Ogunquit 15, Maine.

COLONIAL CHARM midst wooded Litchfield Hills. Trout stream. Casual, intimate; luscious food. Swimming pool—horses, golf, lake nearby. Country auctions, summer theatre. Lewis & Mary Fisher, Bantam, Connecticut.

WINHALL MOUNTAIN LODGE, an oasis of peace and beauty in the lofty Green Mountains. Charming Alpine chalet. Panoramic view. Delightful informal atmosphere. Superb continental cuisine. Swimming, sports. Brochure. Manchester, Vermont.

LA ORILLA, Islamorada, Florida Keys. Villas for lazy living. Quiet, tropical Paradise. Day-Week-Month.

RIVERSIDE HOTEL, Ogunquit 2, Maine. Perfect seaside relaxation. Art Colony. Beach. Playhouse. Bountiful meals. Folder.

PISGAH FOREST INN. High, cool, log fires, friendly hosts. Trails in Natural Wilderness. Phone Asheville 253-0771. Box SR433, Candler, North Carolina.

NANTUCKET, fascinating island 30 miles at sea, yet only one hour by air from New York or Boston: Miles of white sand beach, surf bathing (Water averages 72°), golf, sailing, all your favorite sports, varied entertainment. Modern hotels, inns, guest houses. Excellent restaurants. Free illustrated booklet. Information Service, Nantucket 16, Massachusetts.

VERMONT VACATION HOME for Artists and Musicians. Chamber musicians, painters, craftsmen, work, learn, relax among Green Mountains at the Goddard Music and Art Center. Professional staff in strings, piano, recorder (July only), painting, jewelry and ceramics. July 1st to August 26th; $70 weekly; reservations necessary. Write Evalyn S. Bates, Goddard College, Plainfield, Vermont.

ANCIENT MOUNTAINS. Modern accommodations. Superb food. Chiloway Lodge, Roscoe, N.Y.

LIKE THE COUNTRY? Come to Graymont, seven miles from Middlebury College .Write for brochure. R.D. 2, Middlebury, Vermont.

SEASHORE? Colonial Inn. Elevator. Informal. Hotel and Motel. Folder. Ogunquit 5, Maine.

(Continued on page 66)

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VACATIONS

(Continued from page 65)

IF YOU LIKE LAKES in a mountain setting, you'll like Holl's Inn! If you like lovely, spacious guest rooms with maximum privacy, you'll like Holl's Inn! If you like delicious food with gracious service, you'll like Holl's Inn! If you like wines and cocktails, you'll like the old world atmosphere of the cocktail lounge! 150 acres on beautiful Fourth Lake in the Adirondack Mountains. Delightful for family vacations. Sailing, swimming, tennis, golf. Professionally managed since 1935. For rates and color folder, address: Oscar Holl, Inlet, N.Y. Phone Eagle Bay 2941.

KANDAHAR LODGE, MANCHESTER, VERMONT. Delightful vacationland in a secluded setting of rare, natural beauty. 2,150' high in the Green Mountain National Forest. Restful, informal, sports. Heated swimming pool. Private pond, sandy beach. Excellent food, accommodations and genuine hospitality. Brochure. Sue & Alex Zoesch invite you.

PEMAQUID SEMINAR 6th year: Stimulating and informal vacations for thinking people. Writing, lectures, discussions. For 1962 pamphlet write: Box 386, Damariscotta, Maine.

ENJOY YOUR VACATION with your family at a New England lakeside resort. All facilities. American Plan or housekeeping cottages. Forrest Durkee, Wolfeboro 18 N.H.

RANGELEY LAKE invites you to view it from one of our individual lodges. Kitchens, all conveniences. Folder. Rangeley View, Box 185, South Shore Drive, Rangeley, Maine.

CAPE COD WATERFRONT—Sleeps 6—housekeeping facilities. Folder. $45 weekly with utilities. Box W-530.

CHRISTMAS TREE INN. AAA. Deliberate informality. Lakeside resort with private cottages nestled in pines. Central dining room and lodge. Excellent meals. Sandy beach, good fishing. Open mid-June to mid-September. Bridgton 5, Maine.

WHITNEYS' . . . Charming Inn off beaten path. Rooms, Cottages, Motel. All seasonal sports. Famous food. AAA. Open Summer and Winter. Folder tells all. Bill & Betty Whitney, Jackson 10, New Hampshire.

TARRY AWHILE at Sky Lodge & Motel . . . informal, complete resort. Pool, golf, excellent food, cocktail lounge. 2 miles north of Jackman. Ed Landgraf, Moose River, Maine.

BLUEBERRY HILL! Cowslips! Nothing whatever to do. Lucullan food. The Mastertons, Brandon, Vermont.

INTANGIBLES, REFRESHINGLY MAINE. Art and theatre minded meet at Hillcrest Inn. Brochure. Hilda, Phil Richards, Shore Road, Ogunquit, Maine.

OAK HAVEN RETREAT — Artists, Writers, 11th season. A variety of facilities. Two lakes. Nine foot concert grand. July Authors' Conference (see ad this issue), Oak Haven, Route 3, Fairmont, Minnesota.

LIKE SWIMMING, GOLF, SPORTS, excellent meals? You'll thoroughly enjoy vacationing at this delightful country inn. All sports on our 250 acr estate. Informal social events. $12-$18 day includes meals. Open all year. Recommended by AAA. olor folder, reservations write Edwin Finch, Resident Manager, The Northfield, East Northfield 46, Massachusetts.

COLONIAL LONG ISLAND. Vacation this summer in Amagansett. The Ocean Dune Apartments offer luxuriously furnished, charming two and four room suites with kitchenettes, daily maid service, private sun decks, swimming pool and private beach. Rates, application and brochure on request: BOulevard 9-7299 or Dial 516-AM 7-3406.

THE FALES, Williamstown, Massachusetts. Individual cottages, fireplaces, excellent food. Berkshires.

LOAF OR PLAY at picturesque American Plan resort on small lake in famous Rangeley Lakes Region. Write for color brochure. Saddleback Lake Lodge, Rangeley 5, Maine.

THROUGH YOUR OPEN WINDOW at the Crestmont, view the Lake of the Eagles and listen to the sigh of wind over endless unspoiled mountains. Cordial, friendly people. Directors for tots and teens; lake fishing, boating, swimming, golf, tennis, dancing, theatre and concerts. Write for color folder—Crestmont Inn, 221 Lake Drive Eagles Mere, Pennsylvania.

VACATIONS

THERE'S A SMALL HOTEL of which we'd like to tell . . . it's ten nicely nautical miles at sea on an Island in Time. Mainland garaging for all cars. The Island Inn, Box G, Monhegan Island, Maine.

VISITING BRITAIN? Why not stay with private families? Make your trip more meaningful. Details: McGregor, 26 Brunswick Square, Hove, Sussex, England.

DAVID'S FOLLY. Country living on Maine Coast. Seafood, garden vegetables, blueberry pies, coffeepot always on stove. Minerva Cutler, Brooksville, Maine.

BE HAPPY ALL YEAR in beautiful western North Carolina. Modern comforts, excellent meals. $120 monthly. We like Metaphysics, Books, Music, Nature and Roquefort Cheese. Retired people who like bridge or creative work appreciated. Cherry Lane Farm, Fletcher, N.C.

LAMKIN LAKE, MICHIGAN SHORE RESORT. Distinctive charm, superb meals. Good Hart, Michigan.

CREATIVE PEOPLE, NATURE LOVERS: Find peace, quiet, summer-fall beauty, charming old-world home, individualized cooking. "House on the Hill," Worcester, N.Y.

HONEYMOON? OUT-ISLAND BAHAMAS housekeeping cottages secluded in lush foliage with private beach. $100 weekly including use of sailboat and car. Box X-241.

NORTHEASTERN MAINE. Camps on lake Secluded Fishing. Mrs Ralph Otis, Quogue, N.Y.

LONDON. June through September. Five room house furnished. $45 weekly. Grun, Wilmington College Wilmington, Ohio.

TRAVEL

GREENWICH VILLAGE, U.S.A. Stay at the Hotel Albert, East 10th Street and University Place, NYC. Kitchenettes available Moderate rates. Call ORegon 7-0100.

WINDJAMMER CRUISES — Here's adventure right out of the pages of Joseph Conrad! Sign aboard world's largest staysail schooner, Polynesia, and leisurely explore remote Caribbean Islands in complete barefoot relaxation and informality. For casual, thinking people who are tired of being pampered at plush, pretentious resorts, there's Sailing, Fishing, Skindiving, and a daily ration of Grog, with small, friendly, coed group. 10 Days Before the Mast—$175. Write for illustrated booklet: Capt. Mike Burke, Dept. 23, P.O. Box 1051, Miami Beach 39, Florida. JEfferson 2-3407.

MEXICO. Write today for free official information letter and illustrated folders. MEXICAN GOVERNMENT TOURISM DEPARTMENT, Paseo Reforma 35, Mexico City, D.F.

STUDENTS ABROAD. Informal, leisurely travel plus school or vacation center. France with Italy or Spain. Groups of 8. Ages 16-19. Gertrude Lang, 11 Wooly Lane East, Great Neck, N.Y. HU 7-0218.

SAVE MONEY ON YOUR NEXT TRIP to New York. New York is inexpensive if you don't insist on running with the herd. Stay at the Hotel Paris and use our folder: "New York for Free." All rooms with bath; free swimming pool; family rates. Write to M.L. Walter, Hotel Paris, New York 25.

CRUISE ABOARD YOUR OWN YACHT all months except August and September. Windward and Leeward Islands. Summer trade wind cool and calm, comfortable craft, congenial Captains, cordial crews, conservative cost. Cable or correspond (airmail). V.E.B. Nicholson & Sons (Antigua) Ltd., Box 103, Antigua, The West Indies.

ANTIGUA . . . Nelson's Old Naval Dockyard. THE ADMIRAL'S INN—small, friendly—Old world atmosphere in unspoiled setting—Temperate summer climate, spectacular scenery—Boating center of the Caribbean. Handsome 200-year-old brick building, modern comforts. Low summer rates. Cable or airmail Box 103, Antigua, W.I.

EXCITING!!! EUROPE—$195. That's all it costs for unusual delightful summer program at Universities of Madrid, Florence, Perugia or Salzburg. Full month July or August includes room, meals, tuition, courses in languages, art, painting, music, dance, etc., sightseeing, many other features. All this for $195!! Low cost extensions to all of Europe. EDUCATIONAL TRAVEL ASSOCIATION, 590 Fifth Avenue, New York 36.

TRAVEL

EUROPEAN SUMMER TOURS: 34-62 days in Europe 11-18 countries, $1,064-$1,495. June and July sailings. Write Prof. L. Knecht, KNIGHT TOURS (SR Northfield, Minnesota.

STAY IN THE HEART OF SMART NEW YORK . . . at the famous Beekman Tower Hotel. It's near everything—United Nations, midtown shops, just a short bus ride for the theatres. Rates are moderate, accommodations delightful. Enjoy cocktails in the Top o' the Tower Cocktail Lounge—26 stories high in the sky—and delicious food in the Turtle Bay Dining Room. Rates for single rooms with semi-private bath from $7.50. Group rates available. If you're driving to New York, write BEEKMAN TOWER HOTEL, 49th Street and First Avenue (3 Mitchell Place), New York 17, New York for the SR map showing how to avoid city traffic.

SEBAGO-LONG LAKES REGION. Pine-clad mountains surround Maine's most accessible lakes. Seacoast cities nearby. Magazine in color free. Sebago-Long Lakes Association, Sebago Lake 16, Maine.

INSIDE JAPAN. Meet the people; see the real Japan 3 weeks: $1,218 from West coast. American Ambassador Tours, 30 West Washington, Chicago 2-Illinois.

BERMUDA a la carte. A holiday on Great Britain's loveliest island colony can be sheer delight any time of the year. Take your pick—a balcony on the lovely South Shore, your suite beside a garden pool, a cottage with an ever-changing panorama of land and sea, a housekeeping apartment overlooking Hamilton's picturesque harbor. The choice is yours. . . . Horizons, Newstead or Waterloo House—three of the island's most distinguished town and country hotels. Wherever you stay, you have privileges of golf, tennis and Bermuda's most fashionable beach. For rates and information call your travel agent or our International Representative, Robert F. Warner, Inc., New York, Boston, Washington, Chicago, Toronto and London.

EUROPEAN TOUR, ELEVEN COUNTRIES, carefully arranged, July 17th, about 5½ weeks, all-inclusive, $987. Dr. Sharton's Transatlantic Tours, 6251 N. Sheridan Road, Chicago 26, Illinois.

U.S.S.R. Weekly departures. Group rates. ESCORTED TOURS: Educational to U.S.S.R., Czechoslovakia, Poland, Balkan countries. Europe by motor coach. Around-the-World. U.S.S.R. by motor coach. Teenagers' Educational to Europe and Israel. Write for brochures SR, Consolidated Tours, Inc., 250 West 57th Street, New York 19, JUdson 6-5230.

FREIGHTER TRAVEL. Ford's Freighter Travel Guidebook gives complete information on hundreds of lower cost trips you can take on passenger carrying freighters from U.S. and Canadian seaports to all parts of the world. New 19th edition shows where they go, how long they take, what they cost, gives addresses of Steamship Lines, everything needed for planning vacation travel. 106 pages fully illustrated, price $2.50 postpaid. (No C.O.D.s). Ford's Freighter Travel Guidebook, Dept. 19, 2031 Glendon Avenue, Los Angeles 25, California.

COMPREHENSIVE SUMMER TOURS covering all of Europe. 17 countries—77 days. Grand Tour of Europe $787. Study abroad, if desired. June/July departures. Write: Dr. Berg, Saint Mary's College, California.

ALASKA TOURS: America's last great frontier is only minutes away by PNA Flagliner 720 Jets starting May. On the way, visit Seattle's Century 21 World's Fair. For Travel Folders see your PNA travel agent or write to Dept. SR, Pacific Northern Airlines, 405 Washington Building, Seattle 1, Washington.

TOUR RUSSIA and Europe with Professor Rolich (Brooklyn College). 45 days. Leave June 20th, $1,678. Partial tour $726. Write Rolich, 110 Morningside Drive, NYC.

333 EUROPE HOTELS. More than 140 European cities in 19 countries covered in this handy list of 333 low and medium priced hotels for the footloose and thrifty tourist, family or group planning its own way. Prices, addresses, etc. Useful as a tour supplement. Major tourist cities plus colorful smaller towns and resorts popular with Europeans. Fits pocket or purse and can save you many times its cost en route. A very useful gift for your Europe bound friends. Send $1 to: Bon Voyage Info, Box 24684-X, Los Angeles 24, California.

EUROPEAN ARTS AND CULTURES. Summer course tour in six European countries for six graduate or undergraduate credits. July 8th-August 14th. Led by Dean Harold Brennan, College of Fine and Applied Arts Rochester Institute of Technology, Rochester 8, N.Y.

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KINGSLEY DOUBLE-CROSTIC NO. 1465

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS

A. [illegible]or of Puerto Rico [illegible]unded San Juan and [illegible] promoted Florida [illegible] name).

B. Suspension of oleaginous material in an aqueous liquid.

C. Intoxicated (rare).

D. Developing a new coat of hair, set of feathers, etc.

E. Struck again with the horns or head.

F. See Word J.

G. Nickname of Stephanus Johannes Paulus Kruger (1825-1904; 2 wds.).

H. Self-exaltation on the part of a group of persons.

I. Capable of being blended.

J. Followed by Word F, familiar beginning of the line ending "in the land of cotton" (2 wds.).

K. Naming one characteristic of sloths, armadillos, anteaters, pangolins, etc.

L. Duplex.

M. Means of inducing an easy death (now rare).

N. Of a sanguine complexion.

WORDS

137 179 198 37 66 209 132 47 15 23 116

29 22 122 154 42 171 138 181

73 63 51 77 100 41 36 157

68 93 32 159 134 125 54

69 38 46 153 141 124 130 79

121 114 118 110 59

135 117 160 39 90 61 172

183 174 97 176 34 44

205 143 178 199 31 80 131 102

72 170 182 48 106 60 180 123

2 55 92 53 148 145 99 103 96

5 70 27 202 163 84 184

140 43 119 98 109 208 169 133 91

113 128 152 6 156 168

DEFINITIONS

O. Like snakes.

P. Pertaining to the thigh.

Q. Self-propelled engine or vehicle (WNI); mass cheer, building up in speed and sound, common to most schools (Dict. of Amer. Slang).

R. Shameless; indecorous.

S. Circa the half-century mark.

T. The goldenseal.

U. In a manner lacking dexterity and grace.

V. Inferior divinity of nature in classic times, beautiful and charming.

W. The delineation of an object in outline by pencil, pen, crayon, etc.

X. Succession of one royal family.

Y. Ravenous hunger.

Z. Mohammed's favorite wife, the "Mother of Believers".

Z^1. Oblong piece of skin from which glove shapes are cut.

Z^2. A natural hazard on St. Andrew's golf course in Scotland.

WORDS

204 67 108 52 189 94 193

195 86 18 12 40 149 173

57 76 203 83 151 186 142 35 101 65

1 206 20 201 126 187 62 111

82 196 175 177 19 16 129 112

200 127 81 155 144 78 158

207 89 64 115 197 150 87 146 165

190 25 162 10 75

85 24 88 107 191 56 185

28 58 105 167 188 139 4

9 74 13 164 49 21 17 30 194

120 147 161 14 166 104

95 136 50 192 7

11 8 45 26 71 33 3

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

					1 R		2 K	3 Z^2	4 X		5 L	6 N		7 Z^1	8 Z^2	9 Y	10 V
	11 Z^2	12 P	13 Y	14 Z	15 A		16 S	17 Y		18 P	19 S		20 R	21 Y	22 B	23 A	24 W
25 V		26 Z^2	27 L		28 X	29 B	30 Y	31 I	32 D	33 Z^2		34 H	35 Q	36 C	37 A	38 E	
39 G	40 P	41 C	42 B	43 M	44 H	45 Z^2	46 E	47 A	48 J		49 Y		50 Z^1	51 C		52 O	53 K
54 D		55 K	56 W	57 Q	58 X		59 F	60 J	61 G	62 R	63 C	64 U	65 Q	66 A	67 O	68 D	69 E
	70 L	71 Z^2	72 J	73 C		74 Y	75 V	76 Q	77 C	78 T	79 E		80 I	81 T		82 S	83 Q
84 L	85 W	86 P	87 U		88 W	89 U	90 G	91 M		92 K	93 D		94 O	95 Z^1	96 K		97 H
98 M	99 K	100 C	101 Q	102 I	103 K		104 Z	105 X	106 J		107 W	108 O	109 M	110 F		111 R	112 S
113 N	114 F	115 U	116 A		117 G	118 F	119 M		120 Z	121 F		122 B	123 J	124 E	125 D	126 R	127 T
	128 N	129 S	130 E	131 I	132 A	133 M	134 D		135 G	136 Z^1		137 A	138 B	139 X	140 M	141 E	142 Q
143 I	144 T	145 K	146 U	147 Z		148 K	149 P	150 U	151 Q	152 N	153 E	154 B		155 T	156 N	157 C	
158 T	159 D		160 G	161 Z	162 V	163 L	164 Y	165 U		166 Z	167 X	168 N		169 M		170 J	171 B
172 G	173 P		174 H	175 S		176 H	177 S	178 I		179 A	180 J	181 B		182 J	183 H	184 L	
185 W	186 Q	187 R	188 X		189 O	190 V		191 W	192 Z^1		193 O	194 Y	195 P	196 S	197 U	198 A	199 I
200 T		201 R	202 L		203 Q	204 O	205 I	206 R	207 U	208 M	209 A						

Solution of last week's Double-Crostic will be found on page 8 of this issue.

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The Royal Canadian Mounted Police performing their world-famous Musical Ride

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